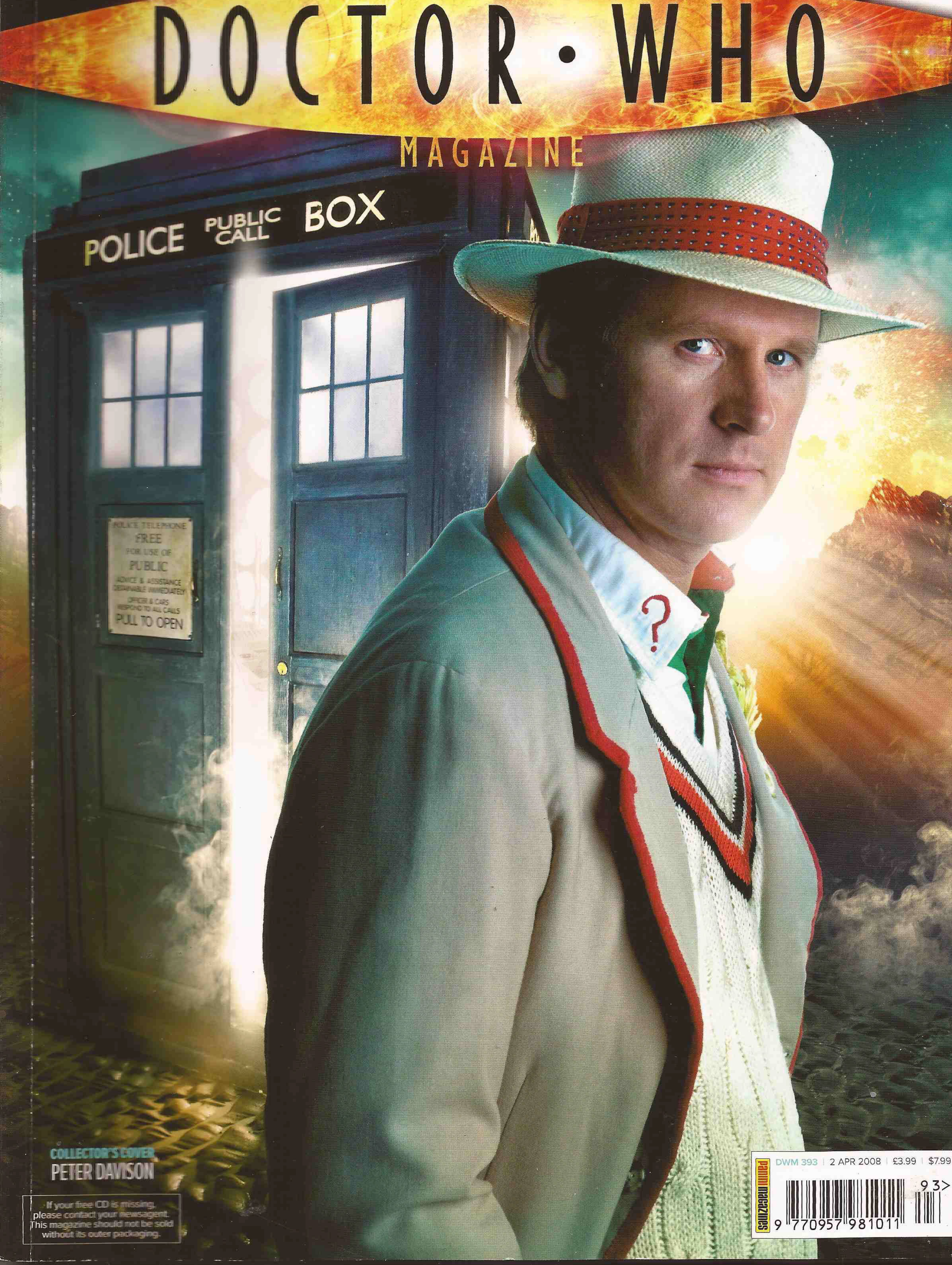
YOUR 100% OFFICIAL GUIDE TO THE WORLDS OF DOCTOR WHO

WAY TO GO! DOCTOR WHO'S 100 GREATEST DEATH SCENES – REVEALED!

DOCTOR · WHO
MAGAZINE


POLICE PUBLIC CALL BOX
POLICE TELEPHONE
FREE
FOR USE OF
PUBLIC
ADVICE & ASSISTANCE
OBTAINABLE IMMEDIATELY
OFFICER & CARS
RESPOND TO ALL CALLS
PULL TO OPEN

COLLECTOR'S COVER
PETER DAVISON

If your free CD is missing,
please contact your newsagent.
This magazine should not be sold
without its outer packaging.

DWM 393 | 2 APR 2008 | £3.99 | $7.99

DOWNLOAD YOUR SCI-FI FAVOURITES
AT BBC AUDIO ZONE
PLUS HEAR FREE CLIPS AND INTERVIEWS
www.audible.co.uk/bbcscifi

LOADS OF TITLES IN EACH RANGE
DOCTOR WHO READINGS
DOCTOR WHO
The Last Dodo
Written by Jacqueline Rayner
READ BY FREEMA AGYEMAN
2 x CD
THE SARAH JANE ADVENTURES
The Sarah Jane Adventures
The Thirteenth Stone
Read by Elisabeth Sladen
WRITTEN BY JUSTIN RICHARDS
1 x CD
DOCTOR WHO AT THE BBC
DOCTOR WHO
...AT THE BBC
The Tenth Doctor
PRESENTED BY ELISABETH SLADEN
2 x CD
TORCHWOOD
TORCHWOOD
EVERYONE SAYS HELLO
DAN ABNETT
EXCLUSIVE AUDIO STORY
READ BY BURN GORMAN
2 x CD
FANTASY
The Brightonomicon
ROBERT RANKIN
DOUGLAS ADAMS
DOUGLAS ADAMS
DIRK GENTLY'S HOLISTIC DETECTIVE AGENCY
A BBC RADIO 4 FULL-CAST DRAMATISATION
3 x CD
CLASSIC DOCTOR WHO NOVELS
DOCTOR WHO
AND THE DINOSAUR INVASION
MALCOLM HULKE
KKLAK!
READ BY MARTIN JARVIS
4 x CD
CLASSIC RADIO SCI-FI
Classic RADIO SCI-FI
THE WAR OF THE WORLDS
BASED ON THE NOVEL BY H. G. WELLS
3 x CD
CLASSIC TV SOUNDTRACKS
DOCTOR WHO
THE GUNFIGHTERS
THE ORIGINAL BBC TELEVISION SOUNDTRACK
2 x CD
BBC AUDIO

BBC AUDIO ZONE

These ranges are also available on CD
from all good high street and online audio retailers

© 2008, BBC Worldwide Limited. All rights reserved. BBC, Doctor Who, The Sarah Jane Adventures and Torchwood (word marks and logos) and the Torchwood symbol are trade marks of the British Broadcasting Corporation and are used under licence.

PULL TO OPEN

"I am part of the UNIT Family now. I am Corporal Bell, and I sit in the corner."

» Interviews

32 FREEMA AGYEMAN
48 GARETH ROBERTS
66 ANNA HOPE

» Features

4 ABOUT YOUR FREE CD
10 NEW SERIES PREVIEW
18 DOCTOR WHO'S 100 GREATEST DEATH SCENES
37 STRIP: UNIVERSAL MONSTERS
54 THE FACT OF FICTION: THE TIME MEDDLER

» Regulars

6 PRODUCTION NOTES
7 GALLIFREY GUARDIAN
13 DVD PREVIEW
14 AUDIO ADVENTURES
16 GALAXY FORUM
31 YOU ARE NOT ALONE
46 THE TIME TEAM
61 THE DWM REVIEW

4
48
18
13
37
32

EDITOR TOM SPILSBURY
ASSISTANT EDITOR PETER WARE
ART EDITOR STUART MANNING
DESIGN ASSISTANT WIL LUCAS

HEAD OF PRODUCTION MARK IRVINE
MANAGING EDITOR ALAN O'KEEFE
MANAGING DIRECTOR MIKE RIDDELL

THANKS TO Freema Agyeman, John Ainsworth, Richard Atkinson, Matt Bannister, Simon Belcher, Steve Berry, Kia Blue, Nicholas Briggs, Jonathan Clements, Phil Collinson, Russell T Davies, Barnaby Edwards, Rob Francis, Julie Gardner, Ian Grutchfield, Simon Guerrier, Derek Handley, Clayton Hickman, Anna Hope, Alan Jeffries, Moray Laing, Lesley Land, Paul Lang, Jamie Lenman, Steven Moffat, Jonathan Morris, Matt Nicholls, David Richardson, Gareth Roberts, Edward Russell, Gary Russell, Paul Spragg, Michael Stevens, Melanie Stungo, David Tennant, Alex Thompson, Kate Walsh, Taylor Herring, BBC Drama Publicity, BBC Worldwide and bbc.co.uk

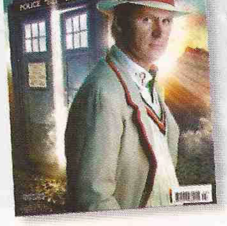
DISPLAY ADVERTISING Orange 20 Advertising
EMAIL panini.adsales@o20.co.uk
SUBSCRIPTIONS & BACK ISSUES Telephone 0870 837 8504 or email drwho@subscription.co.uk

» Letter from the Editor

Right. One thing that we seem to get a lot of letters about, and fans debate on internet forums, and strangers come up to me in bars to ask me about, is whether **DWM** should feature more material on 'the classic series'. Since this question isn't about to go away any time soon, let's take a moment to talk about 'the old show'.

To be perfectly honest, I don't believe there's any such thing. *Doctor Who* isn't two different television programmes – one that started in 1963, and one in 2005 – both competing for coverage in the pages of **DWM**. The *Doctor Who* that is running on television today *is* 'the old show'. It's not a remake, or a sequel, or an imposter – it's the *same* show. So that's why, if you look back over recent issues of **DWM**, you'll never see references to 'the classic series' or 'the old programme' or 'the original show', all of which are strangely imprecise and, I think, slightly ugly terms, that we got by perfectly well without for a good 40 years. And, by the same token, you won't see mentions in **DWM** of 'the new series' – except when we're describing the season of episodes about to be broadcast.

That doesn't mean that we necessarily expect newer readers to be as interested in Yartek, leader of the alien Voord, as they are in the Empress of the Racnoss – but that's *always* been the case, to be fair. *Doctor Who* has a mad old history, spanning five decades, and the Hartnell era is as different to Davison's as Davison's is to Pertwee's, as Pertwee's is to McCoy's, as McCoy's is to Tennant's, as Tennant's is to Eccleston's.



It's *all Doctor Who*, the whole bloomin' lot of it, always changing, always developing, but somehow always the same. And here at **DWM** we love it all, and we don't draw lines between eras. This issue we've got an article on a story from 1965, just released on DVD; a brilliant free CD featuring the Fifth Doctor, Peter Davison; and our choices for the Top 100 Greatest Death Scenes ever seen in *Doctor Who* (all of it, naturally, not just the bits between 1963 and 1989, or 2005 and 2008).

So, back to the question. Will we be featuring more on *Doctor Who*'s rich and brilliant past? Yes, of course we will, as long as there's something new and interesting to say. And that past covers *everything* from Hartnell to Tom Baker to Eccleston to Tennant. The next few issues will obviously be focussing on those 13 new episodes about to hit your screens, but there's plenty more 'looking back' to come. We've got all the time in the world, y'know...

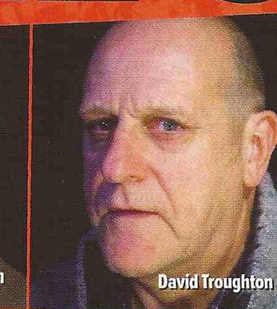
Tom

Doctor Who Magazine™ Issue 393. Published March 2008 by Panini Publishing Ltd. Office of publication: Panini House, Coach and Horses Passage, The Pantiles, Tunbridge Wells, Kent TN2 5UJ. Published every four weeks. All *Doctor Who* material is © BBCtv 2008. *Doctor Who* logo ™ & © BBC 2004. Daleks © Terry Nation. All other material is © Panini Publishing Ltd unless otherwise indicated. No similarity between any of the fictional names, characters persons and/or institutions herein with those of any living or dead persons or institutions is intended and any such similarity is purely coincidental. Nothing may be reproduced by any means in whole or part without the written permission of the publishers. This periodical may not be sold, except by authorised dealers, and is sold subject to the condition that it shall not be sold or distributed with any part of its cover or markings removed, nor in a mutilated condition. All letters sent to this magazine will be considered for publication, but the publishers cannot be held responsible for unsolicited manuscripts, photographs or artwork. Writers' Guidelines and Comic Strip Submission Guidelines are available by sending an SAE to the editorial address. This issue's cover is made up of pictures from *Voyage of the Damned*, *The Five Doctors*, *Time Crash*, *Dimensions in Time*, *Dragonfire*, plus some of our holiday snaps. Why not try to work out which bits are which? Printed in the United Kingdom. Newstrade distribution: Marketforce (UK) Ltd 020 3148 3333. ISSN 0957-9818

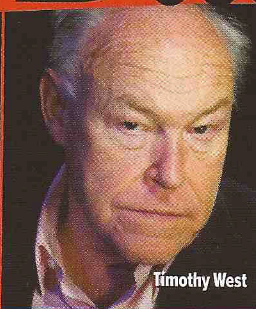
About your FREE CD...

Jason Arnopp chats to the cast and crew behind this issue's free CD, *Cuddlesome.*

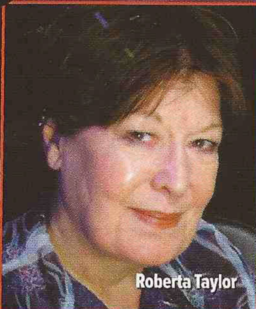
Kate Brown



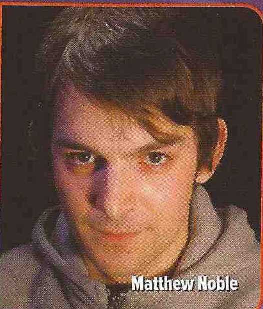
David Troughton



Timothy West



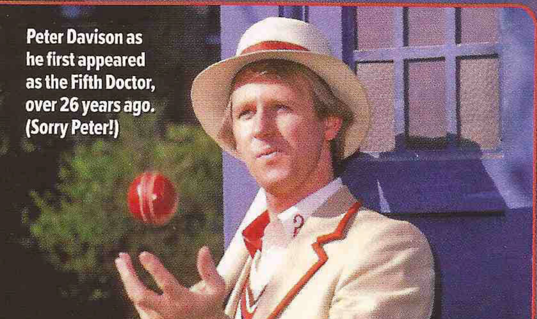
Roberta Taylor



Matthew Noble

“It's all about a dastardly plot to infect the world,” says Peter Davison of *Cuddlesome*, the *Doctor Who* adventure which comes free with this very magazine, “because someone was nasty to someone when they were young! It's a nice idea – toys are the perfect way to get to the population. Evil!”

Peter is sitting in production company Big Finish's South London studios – the place where officially-sanctioned *Doctor Who* audio adventures are born. This is 21 November 2007, a mere five days after the great man starred alongside David Tennant in BBC One's Children in Need Special *Time Crash*. Bizarrely looking younger than he did on the box – despite sporting a fairly bushy beard – Peter also has slightly ragged vocal chords, probably thanks to having appeared in the West End's *Spamalot* musical on a regular basis since July. He'll be treading the boards tonight, too. Right now, though, he's recording *Cuddlesome* with a fine cast behind him. It's unusual in that it's a Fifth Doctor story where he's without a regular companion, admits executive producer Nick Briggs, “in order to avoid cluttering the story for any new listeners who may be joining us.”



Peter Davison as he first appeared as the Fifth Doctor, over 26 years ago. (Sorry Peter!)

Is it nice to produce a play starring an actor who's been on telly as the Doctor, mere days back? “Well yes!” he laughs. “Obviously we've worked with Peter for many years. But it was lovely to see him excited before doing it, and to congratulate him on it afterwards!”

“I didn't watch *Time Crash* as it went out,” admits Peter, “because I was in theatre. But I had of course set my recorder! I was just very pleased to have been involved. It was a fantastically written little scene, which was touching, funny and provided that nice connection between the different periods of the series.”

ADVENTURES IN TIME AND SPACE
Cuddlesome
CUDDLESOME

IF *CUDDLESOME* IS ONLY YOUR FIRST TASTE of Big Finish's fine work (and we're assuming you've already listened to the CD, spoiler-phobes? If not, then put it on *right now*, and *come back here in 50 minutes!*), you'll hopefully be on familiar ground. Much like the TV series, it's fast, lively and humourous, while anchored in present-day Earth. Interestingly, the basic concept was born two decades back, when the fan-group Audio Visuals recorded a somewhat wilder version. “In today's more rarified and responsible atmosphere,” concedes Nick, “it's probably not the best idea to do a story about toys injecting diseases into children's eyes! That was all Nigel's idea, by the way...”

That'll be Nigel Fairs, the writer of *Cuddlesome*'s two incarnations. “Twenty years ago,” he says, “I first imagined *Cuddlesome* as a sort of *Terror of the Autons* for the 1980s. The original then strayed from that to genetic experimentation, whereas this one's gone back more to the idea of toys coming to life. It's really an exploration of the dark side of the human psyche – like all my scripts!”

Timothy West, a distinguished CBE-bestowed actor, portrays Ronald Turvey. “A mad scientist, for a change!” he chuckles. “Mad scientists come up a lot in *Doctor Who*! I'm pretty sure I played one in my first audio play, *Phobos*.”

Teddy bears, he notes, “are such a short-hand for everything that's lovely, friendly and comforting. The idea of them being invested with a malign streak makes for good story matter, I think!”

“It's got the dark elements, the cutesy elements and the humour, all mixed up together,” enthuses Kate Brown, who plays both Miranda Evenden and a marauding Cuddlesome. “I get to attack and bite myself! I used just the one microphone...”

Matthew Noble is having a riot of a time playing both “loveable idiot” John Dixon and Mark Two Cuddlesomes “who sound like *Bill and Ted* Californian surfer dudes!”

“As David Tennant said in *Time Crash*,” he confesses, “Peter Davison was *my* Doctor. The minute you start saying the lines, you find yourself getting quite excited by it all and thinking, ‘I'm in *Doctor Who*!’ It's the coolest thing.”

“Peter was my favourite too!” says former *EastEnders* regular Roberta Taylor, who plays Angela Wisher, this story's one-off companion. “He's a very elegant Doctor, with a fabulous curiosity. Angela develops quite a soft spot for the Doctor too – she obviously appreciates the younger man. I'm afraid I did corpse during the line ‘Good tackle, Doctor’!”

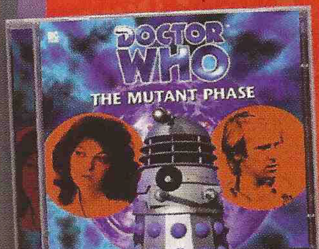
One notable cast member making his début in a *Doctor Who* audio adventure, as the Tinghus, is David Troughton. The son of Second Doctor Patrick, he played Private Moor in his father's final story, 1969's *The War Games*, and King Peladon in 1972's Third Doctor story *The Curse of Peladon* – and following **DWM**'s visit today will be announced as Professor Hobbs in Episode 10 of the forthcoming 2008 series, *Midnight*.

“Being the Tinghus is very good fun!” he reports. “I'd rather have a large teddy bear costume, though – it would be great to see a teddy bear that was the Devil! But that's the great thing about the imagination.”

The actor is amused to hear that the Tinghus was named after writer Nigel's childhood teddy bear, Ting-a-Ling. “Nigel's got problems, then! But writers have to draw on their deepest emotions, just as

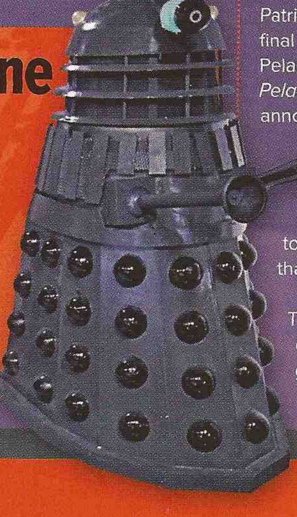
ALSO ON THE DISC...

» The Mutant Phase: Part One

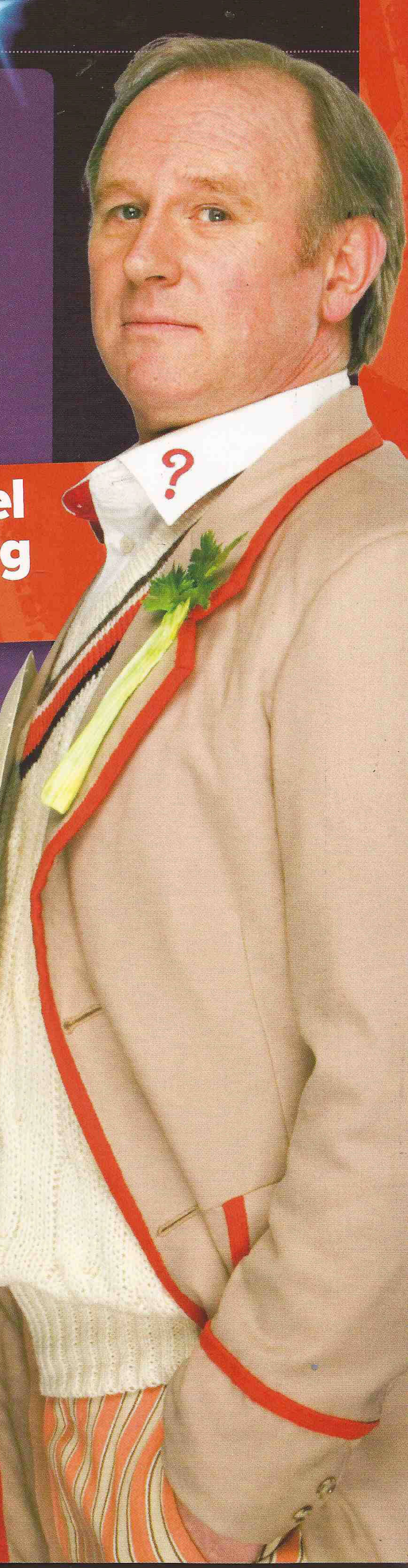


ONCE YOU'VE DEVOURED *CUDDLESOME*, THERE'S AN EXTRA BONUS treat for you to enjoy. *The Mutant Phase* was a Fifth Doctor story first released on CD in December 2000. **DWM**'s free CD features a special ‘director's cut’ of the first episode. Like *Cuddlesome*, *The Mutant Phase* was originally written for the Audio Visuals series back in 1986. Written by Nicholas Briggs, the voice of the Daleks, the officially-sanctioned version of *The Mutant Phase* was recorded with an all-new cast, including Sarah Sutton as Nyssa, Christopher Blake as Ptolem and Jared Morgan as Ganatus.

If you enjoy this teaser, the full version of *The Mutant Phase* is still available to buy from Big Finish, priced £9.99.



DOCTOR·WHO
MAGAZINE
STARRING
PETER
DAVISON IN
DOCTOR WHO CUDDLESOME
AN EXCLUSIVE BIG FINISH AUDIO DRAMA
FEATURING ROBERTA TAYLOR,
DAVID TROUGHTON & TIMOTHY WEST
BIG FINISH



"We're trying to make it feel more 'filmic'. You're painting a picture with your voice!"

actors have to. I had an Eeyore instead of a bear. Eeyore was also my nickname as I child: I'm a total pessimist. If you told me it was a beautiful day, I'd say, 'Yes, but...'"

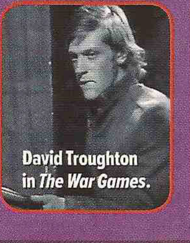
Just as so many of the cast cite Peter as their Doctor, Peter has always named Patrick Troughton as his favourite. "So I kind of understand how fans feel," he notes. "I wasn't the kind of addicted fan who would go to conventions, although I did go and see the Daleks when they visited the Atlanta Ballroom in Woking! I remember being amazed at how big they were."

Does David recognise any Patrick in Peter? "Well, they're quirky. Peter has the same sort of genial outlook on things."

Peter and David have worked on at least two TV series together. Has Peter dragged every Patrick anecdote out of David by now? "He doesn't really have many Patrick anecdotes, funnily enough!" Peter smiles. "What's interesting about David, is that he's become more like Patrick as he grows older. Not physically, but more in a sort of... a certain release of something about him. I can see the similarities."

"I was always asked to go to fan conventions," says David. "especially when my poor old dad died. I thought, 'You just want to ask me questions about my father', so I never went to them. I could have done, as I played King Peladon, but... my father was the Doctor – like Charlie Chaplin in disguise! – and should be remembered in people's minds, rather than being the focus of questions."

"My father was terrified of being typecast," he adds, "which is why he only did *Doctor Who* for three years. Nowadays, being typecast is fantastic – it means you never stop working! Mind you, after *Cuddlesome* I'm worried about being offered movies with '*Picnic*' in the title!"



David Troughton in *The War Games*.

Will Peter find it a challenge to switch from his *Spamalot* performance to audio's intimacy, then back again? "No, it's not a problem. Well, I *hope* it isn't! I might be onstage tonight and someone will ask why I'm whispering! But it's such a different environment that it's quite easy to shift from one to another."

Are there aspects of the audio medium he enjoys more than any other? "I suppose you're painting a picture with your voice more. What we're trying to do here is make it much more filmic, almost as if you're just missing the video part. A rather bizarre art programme on Radio 4 used to review films. They would air a clip of the film, but it would work amazingly well! So that's how I approach these audios. Plus, you don't have to remember the lines!"

The day's recording is rounded off by the remarkable spectacle of fully grown adults – Nick, director Barnaby Edwards, Matthew and Kate – squealing like evil teddy bears. No wonder David Troughton's keen on a Big Finish encore. "Tinga, as we like to call them, don't die," he chuckles. "They just go off and find some other manifestation. Oh yes, I'm determined to come back. *The Return of the Tinghus*!"

PRODUCTION NOTES

Executive producer **Russell T Davies** writes exclusively for **DWM** about the day-to-day life of making *Doctor Who*...

INSOMNIA. The writer's friend. 3am passes, 4am, to hell with it, 5am I give up and get up. Wander about. No emails. No messages. The Bay's dark. Lights in the Big Hotel blaze as though there are still secret parties going on, though it's probably just the cleaners. I decide to look for some old prescription ear drops – it's the sort of thing you do at 5 in the morning – and find myself rummaging in an old box at the back of the wardrobe. And there's... What the hell? Why did I...?

Underworld! It's my old VHS copy of *Underworld*. What, did I bring that with me from Manchester to Cardiff, five years ago? Must have done. In a random moment, I'd grabbed it off the shelf, thinking: *Underworld*, you've got one last chance.

Some folks are new around these parts. Howdy. Let me explain, stranger. *Underworld*'s a four-part *Doctor Who* story from 1978. And, um, sorry, but... it's not very good. Someone thought it would be a good idea, or a necessary idea, to use CSO – that's like greenscreen or bluescreen – for whole scenes. Lots of them. Practically whole episodes. But without the time to light or key the images properly, so it's worse than playing everything in front of a curtain. In my opinion: it looks terrible. And that's not TV-professional-hindsight; I was 14-and-a-half when this aired, just the right age to wince, and this kept me twitching like a jitterbug. I watched it then, 30 years ago; I watched it next when the VHS came out; I thought, never again.

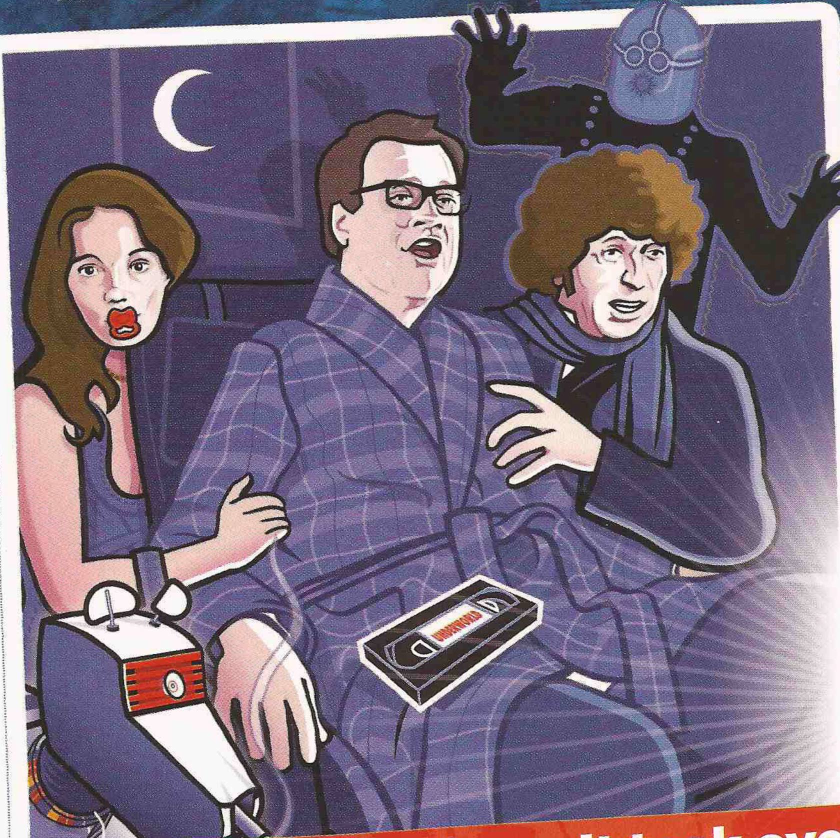
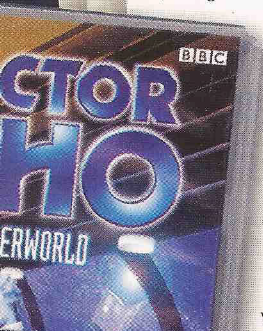


Illustration BEN MORRIS

> "It took three viewings. It took over 30 years. But finally I got there. I am enjoying watching *Underworld*..."

But then I chose that cassette, way back in 2004. Maybe I thought, if things get bad in Cardiff, then I can put this on and console myself that things could be worse! Or maybe, just maybe, third time's a charm. 5.30am. What the hell. I'll watch the first episode. It might even put me to sleep. Here we go...



(What's that? You want news of Series Four? You were promised? Back off, lady, my page! Slap! Ow! Why I'll git ya, ya no good... All right, all right, okay, Episode 12 contains the line, "Don't use Project Indigo, it's not safe!" and Episode 13 contains the line, "The strands are still drawing together." There. Now back to me, me me...)

Cos I'm sitting here, with a murky old VHS spooling away, and I tut at the cheap scanner, and humph at the ageing prosthetics, and sigh at the interior spaceship... And then, and then, slowly, gradually... Other noises join in. A laugh, for starters. I'm just struck by the simplicity of the name P7E – cos, howdy stranger, the story's based on *Jason and the Argonauts*, and while we've all seen lots of Greek myths transplanted into sci-fi, it occurs to me now that swapping Persephone for P7E is as neat a word-play as anyone's ever invented. I've known that pun, as a piece of *Doctor Who* folklore, for so long that I'd forgotten how good it is.

Next, I'm talking out loud, I'm muttering 'Minyans' to myself. I'm copying Tom Baker, because – and I'd never noticed this before – the Great Man has evidently realised that the word could sound like 'minions', so he's made it 'MinYANs.' Very clever. 'MinYANs!' Oh, and hold on, just look... Just how good is Alan Lake? No, seriously. That's a genuine revelation to me. He's got this fantastic, honest, swaggering intensity – how come he never had his own cop show? He's acting everyone else off the screen! Brilliant!

We're way past Part One now! The script has moments of elegance: "The Tree at the End of the World is guarded by Invisible Dragons." There's a Blackpool joke. There's a Pacifier Ray which makes Leela smile like a baby! There's a villainous, arch supercomputer which actually sounds both villainous and arch in the right quantities. Better still, the villainous, arch supercomputer then realises, a second before death, how very wrong she has been. It's actually rather moving. And d'you know what? Sometimes, just sometimes, you can see those CSO shots as they were meant to be. The odd, fleeting image has some depth, and shadow, and promise. The potential of *Underworld* is still there, buried under the tape.

You're ahead of me, I'm sure, but I can pinpoint the exact moment when I realised what was happening. I was watching those Gold Seer things – the Robot Guardians of the villainous, arch supercomputer – and I'm chuckling at them, but thinking, damn, that's almost a good design, there's definitely something creepy and strange about them, so why am I laughing? What went wrong? Is it the nose? Yes, it's the nose. If you blank out the nose, the whole thing becomes much more scary. Is that right? Let me see... So there I am, at about 7.15, putting the image on pause, holding up one finger and squinting so I can block out a robot's nose and decide yes, aha, that's better, and that's when I realise: I'm having a good time. A great time, in fact. I am enjoying *Underworld*.

It took three viewings. It took over 30 years. But finally, I got there. At last. I'm sorry! But now I can tell that 14-year-old-boy to relax, after all this time. No one's laughing. Just join in. Squint. Invent. Block out noses. Make this story as marvellous as they always wanted it to be. And then, after that... blimey, how many more stories are waiting to be seen as new?!

And now it's morning, the Bay is coming alive, kettles are brewing, the water is glinting with cold, February sun, and I'm invigorated by the MinYANs and the P7E and the wonderful K9, and I don't need sleep, to hell with it, off to work, new *Doctor Who*, brand new episodes, which maybe some insomniac will watch in 30 years' time, and like. That'll do me. The Quest is the Quest! DWM

NEW SERIES COUNTDOWN!

Back at last!

The Doctor and Donna get set to return to BBC One in April...

The new series of *Doctor Who* is set to launch on BBC One this April, with 13 new adventures in time and space. **DWM** will present a full preview of the first few episodes of the series next issue, on sale from Thursday 3 April, by which time the precise launch date will have been confirmed.

Meanwhile, the final two-part story of the series has been filming in Cardiff. However, **DWM** won't be announcing any cast for this story for a while, as executive producer Russell T Davies explains:

"It's time to close down the casting lists for Series Four now," says Russell. "Of course, there's more names to be added for the final block, but we're happy to leave them as rumour and guesswork for now. As we hit the streets of Cardiff, filming the final episodes, it's likely that a guest star or two might be snapped or papped, but we're not confirming whether these are cameos, proper roles, flashbacks or even dream sequences! But seriously, for the next month or two, it's our job to publicise the beginning of the series, not the end. So you'll just have to wait a bit longer!"

Russell also confirmed a new episode title to **DWM**. Episode 8, the first part of writer Steven Moffat's new story, is *Silence in the Library*.

SERIES PREVIEW p10 »

"It's time for us to start publicising the beginning of the series – not the end!"

EPISODE 1 FIRST PHOTOS! TURN TO PAGE 10

ALSO INSIDE!

8 » **COLLINSON MOVES ON...** PRODUCER TAKES NEW ROLE

8 » **SARAH JANE RETURNS** 12 NEW CBBC ADVENTURES!

8 » **SONTARANS VS GALLIFREY** INVASION OF TIME ON DVD!

GALLIFREY GUARDIAN

All the latest news from every corner of the *Doctor Who* universe...

Collinson accepts Head of Drama post

The BBC has announced that Phil Collinson, *Doctor Who*'s producer since the series returned, is to become Head of Drama at BBC Manchester. Phil will take up his new role after he completes work on Series Four of *Doctor Who*.

Manchester is where Phil started his career in television, as script editor for Drama Serials at Granada. Stints as a storyliner and script editor on *Emmerdale* followed, before he moved on to be story editor, then series producer, on *Peak Practice*. He went on to become the producer on *Born and Bred*, *Linda Green* and *Sea of Souls* and then, in January 2004, the producer of *Doctor Who*.

Doctor Who's executive producer Russell T Davies said, "Phil has been the secret hero of *Doctor Who* for the past four years, and we'll miss him more than I can say – but the most exciting thing about this new job is that so many more producers, writers and actors will get to work with him. I envy them!"

Phil Collinson is off to pastures new...

Phil Collinson himself commented, "The four years I've spent producing *Doctor Who* in Cardiff have been incredibly rewarding and I've long wondered how I was ever going to prise myself away from such a thrilling show and inspirational cast and crew.

"The chance to return home to Manchester though, and start something completely new, is irresistible. Manchester has always been an amazing centre for excellence in drama production and the chance to establish a formal BBC Drama base there, and build on the massive range of local talent, is incredibly exciting. I'm thrilled and honoured to be charged with this task."

There's more to come from Sarah Jane. Hooray!

Sarah Jane is back for more!

The BBC has confirmed that *The Sarah Jane Adventures*, the popular CBBC spin-off from *Doctor Who*, will return for a second series. Once more starring Elisabeth Sladen as the Doctor's former companion Sarah Jane Smith, 12 new half-hour episodes will be made by BBC Wales. The executive producers for the series are Russell T Davies and Julie Gardner. Phil Ford, who wrote *Eye of the Gorgon* and *The Lost Boy* for Series One has been appointed as Head Writer. Gareth Roberts, who wrote Series One's *Revenge of the Slitheen* and *Whatever Happened to Sarah Jane?* will contribute another script, with more writers to be confirmed shortly.

Russell T Davies tells **DWM**, "We're delighted in this vote of confidence for *The Sarah Jane Adventures*, and we've been working on scripts since late last year. How brilliant to see Lis Sladen, as Sarah Jane Smith, at the top of the children's ratings, striding forward into yet another new year of adventures."

The series is due to be broadcast sometime in 2008.

Invasion of Time on DVD

It's been confirmed that April's DVD release from 2entertain will be 1978's *The Invasion of Time*. Starring Tom Baker as the Fourth Doctor and Louise Jameson as Leela, this six-part story features an audacious plan by the Sontarans to take over Gallifrey, the planet of the Time Lords. Extras on the DVD are expected to include two mini-documentaries, *The Elusive David Agnew* and *The Rise and Fall of Gallifrey*, as well as five deleted scenes. A full preview appears next issue.

Two further titles have been cleared for release by the British Board of Film Classification (BBFC) – the Fifth Doctor story *Black Orchid* (1982) and the Fourth Doctor's *The Brain of Morbius* (1976). Extras cleared for *Black Orchid* include *Stripped for Action* (on the Fifth Doctor's comic strips) while extras cleared for *The Brain of Morbius* include the documentary, *Getting a Head*.

DVD trailers for the first *Doctor Who* spin-off, *K9 and Company* (which aired at Christmas 1981) and 1977's *The Invisible Enemy*, which introduced the metal dog, have also been passed by the BBFC. Please note, however, that no release dates have been confirmed for any of these titles and the fact they have been cleared by the BBFC does not guarantee their release.

Party in time

To celebrate the start of Series Four, and in keeping with tradition of the last three years, former **DWM** writer Jeremy Bentham will be organising a 'launch party' in Central London on the day that the first episode premières on BBC One. Attendees will be able to watch *Partners in Crime* live on a big-screen plasma projection system, with full surround sound. 100 tickets for this 4pm until late event have been set aside for a free-to-enter prize draw. To enter the draw, send a postcard stating your full name, address, a daytime contact number and the number of tickets requested (maximum two) to: DW Launch Party 2008, 13 Northfield Road, Borehamwood, Herts, WD6 5AE.

Please note on your entry if you'd like details of accommodation venues available nearby. The draw will take place three weeks before the confirmed series launch date. Winners will be notified by post during the following week. Due to licensing laws, all winners and guests must be 18 or older. Please only apply for tickets if you know you'll be available to come to London for the party.

Ultimate Monsters

On 5 March, GE Fabbri launched its latest expansion set for the *Doctor Who: Battles in Time Ultimate Trading Card Collection*. Called *The Ultimate Monsters* series, this new collection of 225 cards features images of aliens and monsters from all eras of the programme, from earliest stories in the 1960s all the way through the present day. RRP is £1.50 per pack of nine cards.

DOCTOR·WHO
BATTLES IN TIME
ULTIMATE MONSTERS

Battles in Time Editor Claire Lister says, "There are so many brilliant monsters and aliens from the first era of *Doctor Who*, and creating the new *Ultimate Monsters* collector's cards has reminded us all of the great heritage of the show!"

Some of **DWM**'s favourite new cards include Mestor, the Xeraphin and the Lukoser. But who will win? There's only one way to find out...

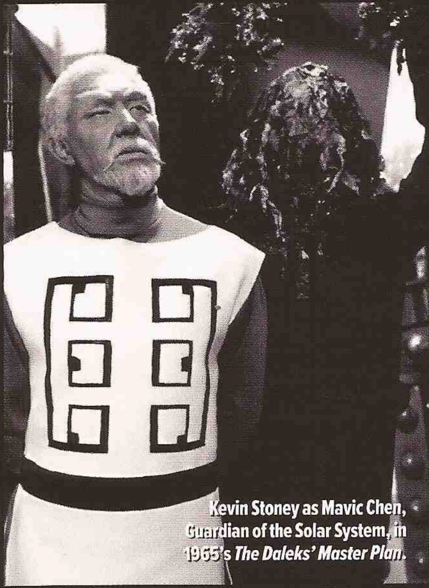
Kevin Stoney 1921-2008

David Bickerstaff pays tribute to actor **Kevin Stoney**, who died on 20 January 2008.

Born in India, 1921 into "a poor Catholic family", Kevin was "out the door like a shot" when he turned 18, eager to join the RAF. Stationed in Iraq during the Second World War (in which his brother was killed at the age of 20), Kevin soon realised that the army life was not for him.

Applying for a government grant, he got into The Webber Douglas Academy of Dramatic Art – sharing the same class as Nicholas Courtney's sister. His first big break was being spotted by Peter Ustinov in the play *Dial M for Murder*, which was to lead him onto greater things. In 1965 his longtime friend Douglas Camfield cast him as Mavic Chen in the epic 12-part *Doctor Who* story *The Daleks' Master Plan*. "I knew Dougie from a TV play he cast me in with Nick Courtney, called *Watch the Birdies*," Kevin recalled. "Dougie knew his cameras inside out. A lovely man."

Stoney had survived a car crash heading to Dundee rep in November 1963, which left him with his distinctive droop in his right eye: "Dougie loved the scar and always gave me close ups!"


Kevin Stoney as Mavic Chen, Guardian of the Solar System, in 1965's *The Daleks' Master Plan*.

In 1968 Kevin was cast in his second *Doctor Who* role, as Cyber-collaborator Tobias Vaughn in *The Invasion*. By this time, Patrick Troughton had taken over from William Hartnell as the Doctor. Kevin remembered, "What a lovely showy part, I got more letters from that one *Doctor Who* than I did in my entire career. Although I enjoyed working with Bill Hartnell, Pat was just a joy and I remember during rehearsals he came up to me and said that the kids were going to love Vaughn cos he's such a swine!"

It would be another seven years before Stoney made his third and final appearance in *Doctor Who*, during which time he had appeared in such fantasy-based series as *Doomwatch*, *The Avengers*, and *The Prisoner*. He returned to *Doctor Who* as Tyrum, leader of the Vogans, in 1975's *Revenge of the Cybermen*.

Kevin recalled, "I was some sort of administrator under a heavy latex mask. All I remember is Tom Baker constantly tripping over his scarf; the memory is a bit hazy with that story."

During the rest of his career Kevin made welcome appearances in *I, Claudius* (having played the same character, Thrasyllus, in 1968's *The Caesars*), *Blake's 7* (twice), *The New Avengers*, *Quatermass* (for *Doctor Who*'s original producer Verity Lambert) and in two movies with Peter Cushing (*Cash On Demand* and *The Blood Beast Terror*).

Kevin Stoney will be sorely missed. He was the last of the old guard – but we can enjoy the legacy which he left us, in his fine work as a superb actor. DWM

Morbius 'heads' for audio comeback (it was a no-brainer)

Morbius (left) as he appeared in the 1976 story *The Brain of Morbius*.

The Eighth Doctor (Paul McGann) will be facing the consequences of his distant past in the upcoming stories *Sisters of the Flame* (released in July) and *Vengeance of Morbius* (out in August).

"These two stories form the double-whammy climax to our second series of Eighth Doctor and Lucie adventures," explains audio executive producer Nick Briggs. "We did Daleks and Cybermen last time, so we were looking for something different. Then script editor Alan Barnes came up with the brilliant idea of bringing back Morbius (from the 1976 TV story *The Brain of Morbius*), so that the Doctor would not just be up against a mad, bad Time Lord, but one who inspired a legion of fanatical supporters. It's a bit like Napoleon returning from the grave, and only a big battle of Waterloo will stop him. Trouble is, the Doctor doesn't have an army! It's crisis after crisis for the Doctor and Lucie, and the ending means nothing will ever be the same for them again."

Actor Samuel West (*Dimensions in Time*, *Van Helsing*, *Margaret Thatcher: The Long Walk to Finchley*) has been cast in the role of Morbius. "We not only wanted someone with a great voice and heaps of gravitas, but someone who really understood the role. For quite a while we were stuck, then it suddenly hit me! I'd worked for Sam at The Crucible Theatre in Sheffield, where I'd discovered he was a massive *Doctor Who* fan. He absolutely knew who Morbius was and was really excited to be playing him. And he really delivers!"

Also appearing in the episodes are Alexander Siddig (*Deep Space Nine*, *Hannibal*) as "an enormous centipede creature" and Kenneth Colley (*The Empire Strikes Back*, *Return of the Jedi* and "just about any TV series or movie you care to mention," says Briggs) who plays interplanetary billionaire Zarodnix.

Another old enemy also returns in the May release *Assassin in the Limelight*, in which the Sixth Doctor and Evelyn again face time traveller Knox (from the audio play *Medicinal Purposes*), this time in Washington DC in the year 1865. The four-part story by Robert Ross, which involves an attempt to change history by preventing the assassination of Abraham Lincoln, finds Leslie Phillips (*Harry Potter*, *Tomb Raider*, the *Doctor...* movies) reprising the role of Knox, and also features Eric Loren (Dalek Sec in *Daleks in Manhattan/Evolution of the Daleks*) and Lysette Anthony (*Dracula: Dead and Loving It*).

Plans are continuing on the third series of *Companion Chronicles*, the audio stories read by stars from *Doctor Who*'s past.

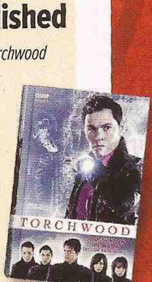
"By the time you read this, the first two scripts should be finished," reveals producer David Richardson. This first is *Here There Be Monsters* by Andy Lane, an outer space story read by Carole Ann Ford as Susan, which also features the First Doctor, Ian and Barbara. The second story is *Resistance* by Steve Lyons, in which Anneke Wills recreates the role of Polly, in a story that sees the crew caught up in *Secret Army*-style allied escape routes from occupied France during World War II. Later in the series Mary Tamm will be returning to the role of Romana for *Ferril's Folly* by Peter Anghelides, a tale set during the 'Key to Time' season. "We'll have more details confirmed for the next issue," says Richardson. "And with this season consisting of eight releases, there's plenty more to reveal..."

New DWAs

Doctor Who Adventures, the magazine for younger readers, has four issues out this month. Issue 54 is a 'Villain Special' with a free notebook and pen; issue 55 features *Time Crash* and a free filofax; issue 56 comes with a Time Agent popper folder and a look at why we love K9; and issue 57 shows you how draw a Host and contains free *Doctor Who* magnets. The mag is available from all good supermarkets and newsagents, priced £2.10.

Torchwood novels published

Three new hardback *Torchwood* novels have just been released by BBC Books. *In Trace Memory* by David Llewellen, Torchwood investigates an involuntary time-traveller who has met each member of the team at some point in their past; in *Something in the Water* by Trevor Baxendale, a decaying corpse is discovered – one that is still able to talk; and in *The Twilight Streets* by Gary Russell, Bilis Manger (last seen on TV in the Series One finale, *End of Days*) returns to urban Cardiff with a sinister agenda involving street parties and clowns.

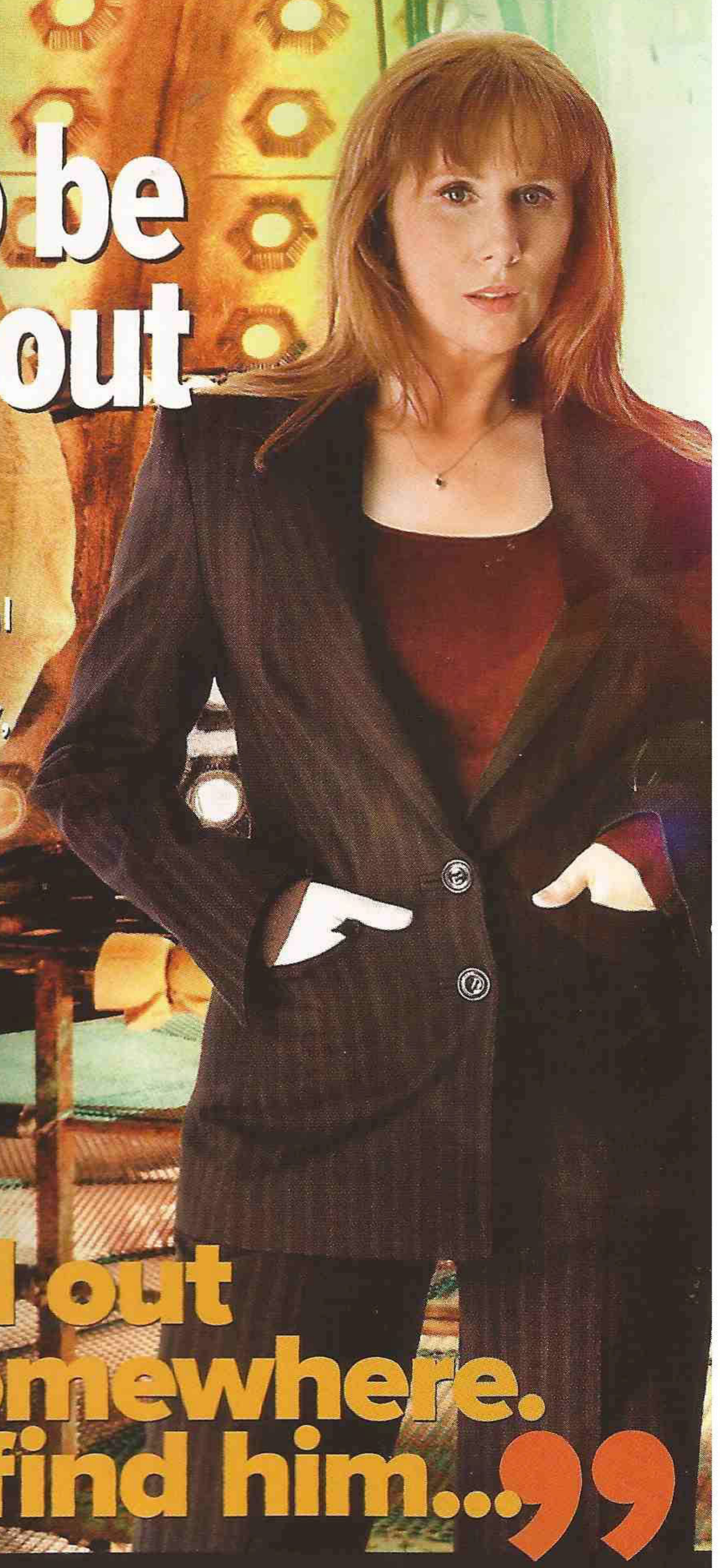


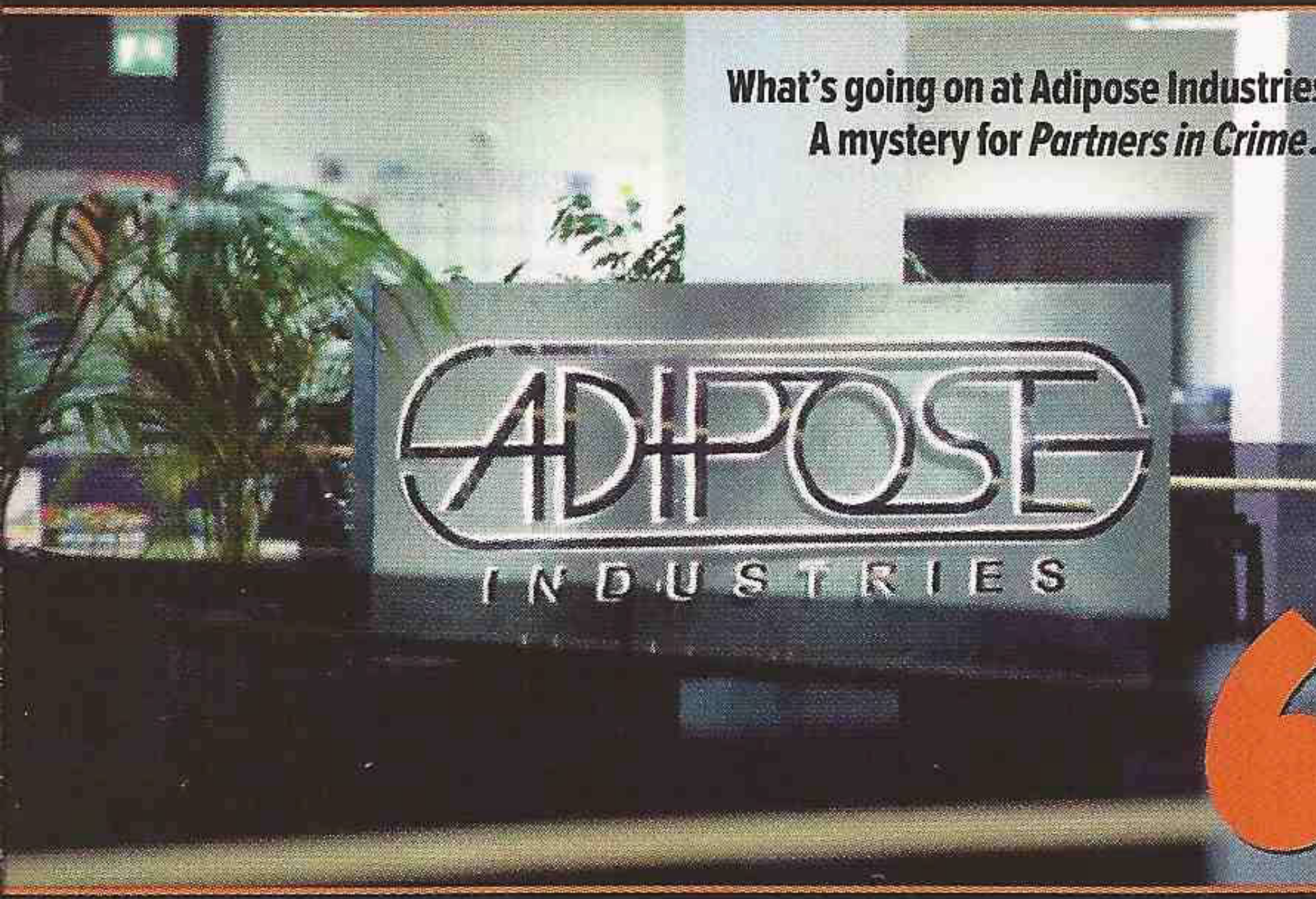
The three books are priced at £6.99 each.

FIRST-LOOK PHOTOS!

30 reasons to be excited about Series 30!

Okay, we'd normally call it 'Series Four' – but in total it's the 30th series of *Doctor Who*, and we want to keep up the spirit of this month's editorial... Anyway, you'd want more than *four* reasons, wouldn't you...?

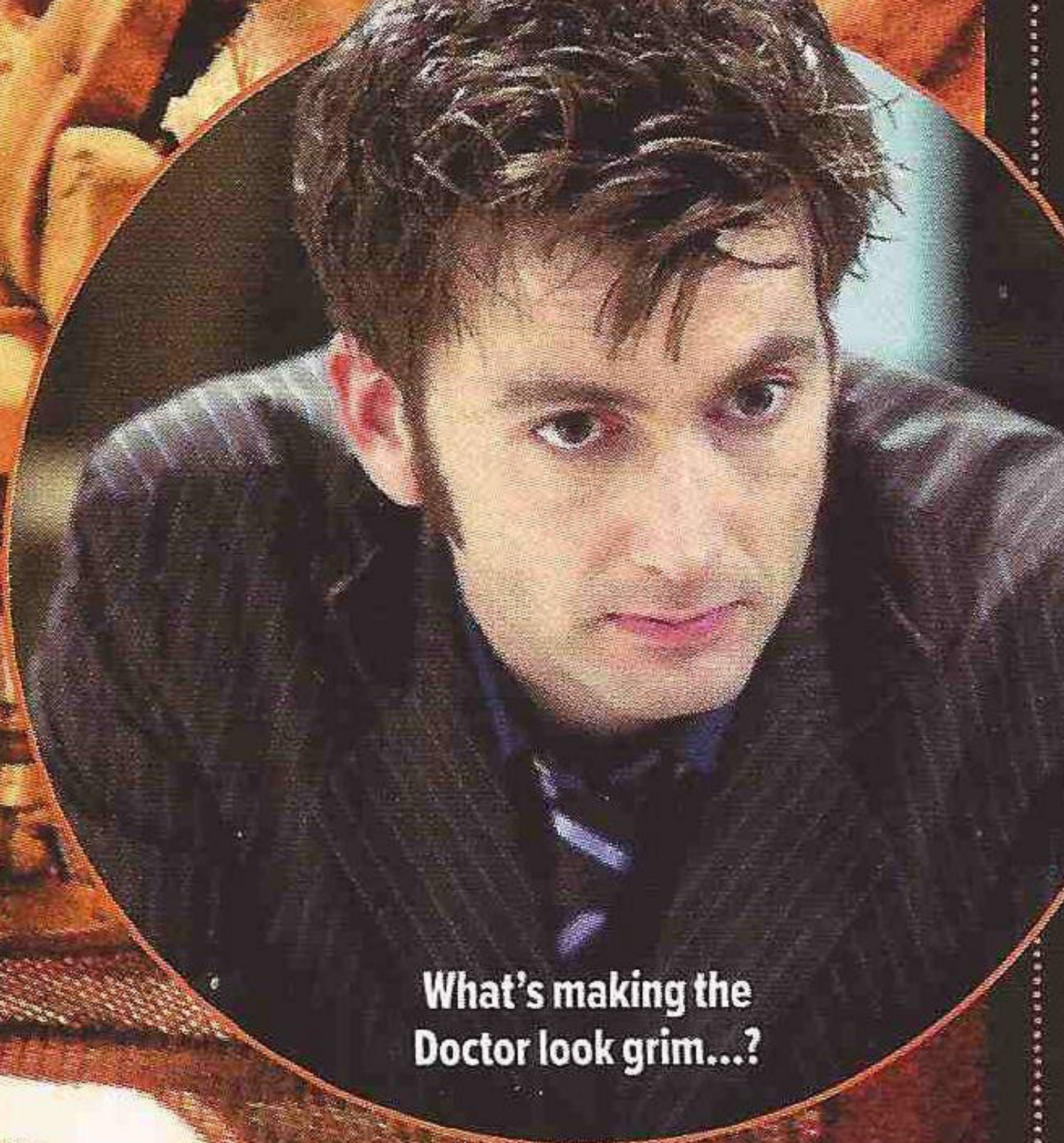




What's going on at Adipose Industries? A mystery for *Partners in Crime*...

> "He's still out there somewhere. And I'll find him..."

Donna Noble. Back to find her man in *Partners in Crime*...



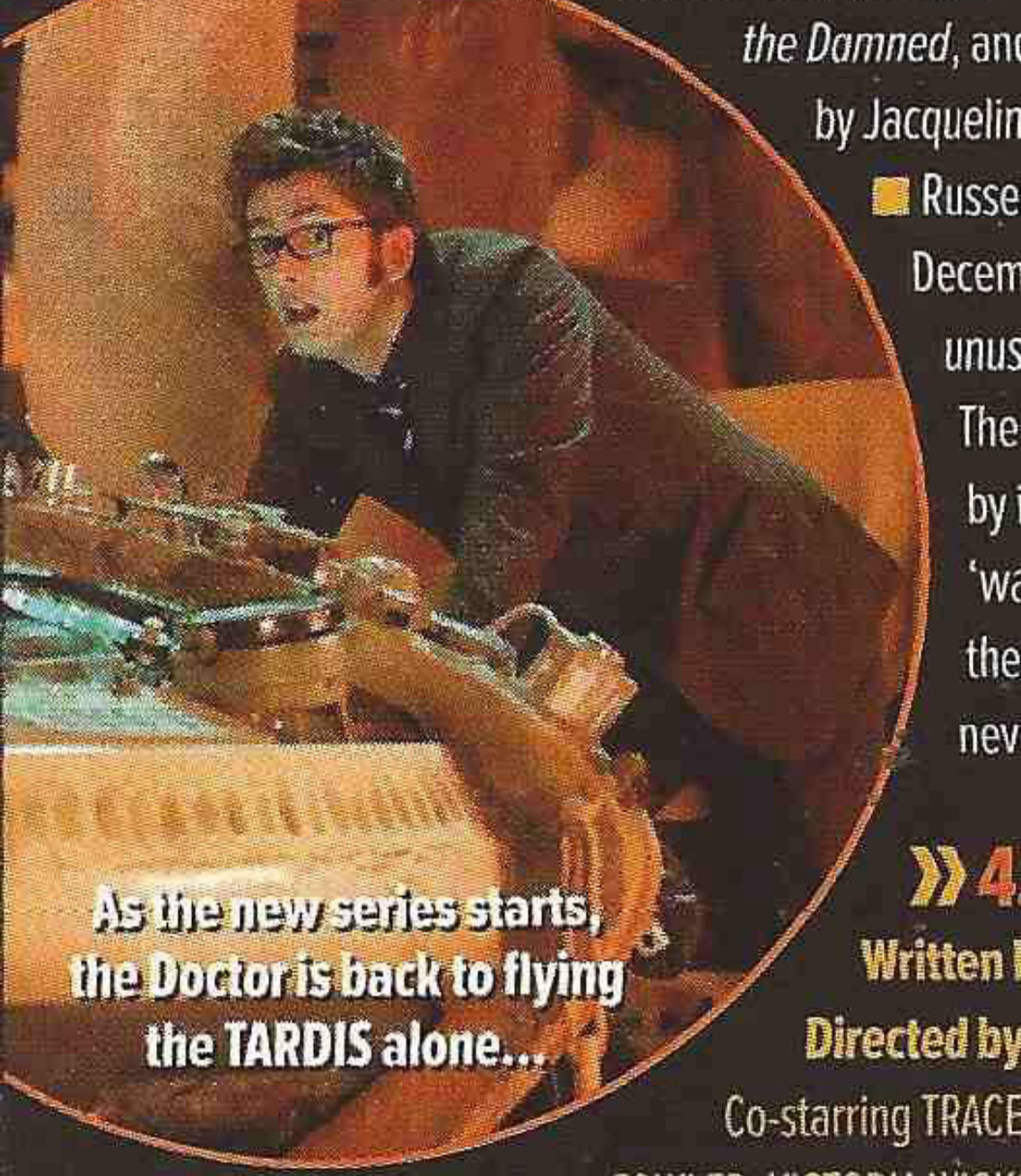
What's making the Doctor look grim...?

4.1 Partners in Crime

Written by RUSSELL T DAVIES, Directed by JAMES STRONG

Co-starring SARAH LANCASHIRE, VERONA JOSEPH, CHANDRA RUEGG, JESSICA GUNNING, MARTIN BALL and JACQUELINE KING as Sylvia Noble and BERNARD CRIBBINS as Wilfred Mott

- *Partners in Crime* features the return of Donna Noble, played by Catherine Tate, as seen in the 2006 Christmas Special, *The Runaway Bride*. In that story Donna turned down the chance to travel with the Doctor in the TARDIS, but she's changed her mind now...
- The episode also features the return of Bernard Cribbins, who briefly appeared as newspaper vendor Wilfred Mott in *Voyage of the Damned*, and Donna's brassy mum Sylvia, played by Jacqueline King.
- Russell T Davies told *Newsround* in December, "The first episode has the most unusual monsters we've ever created. The special effects guys are so excited by it, they keep phoning me up going 'wait til you see them, wait til you see them!' It's the sort of creature we've never tried before..."



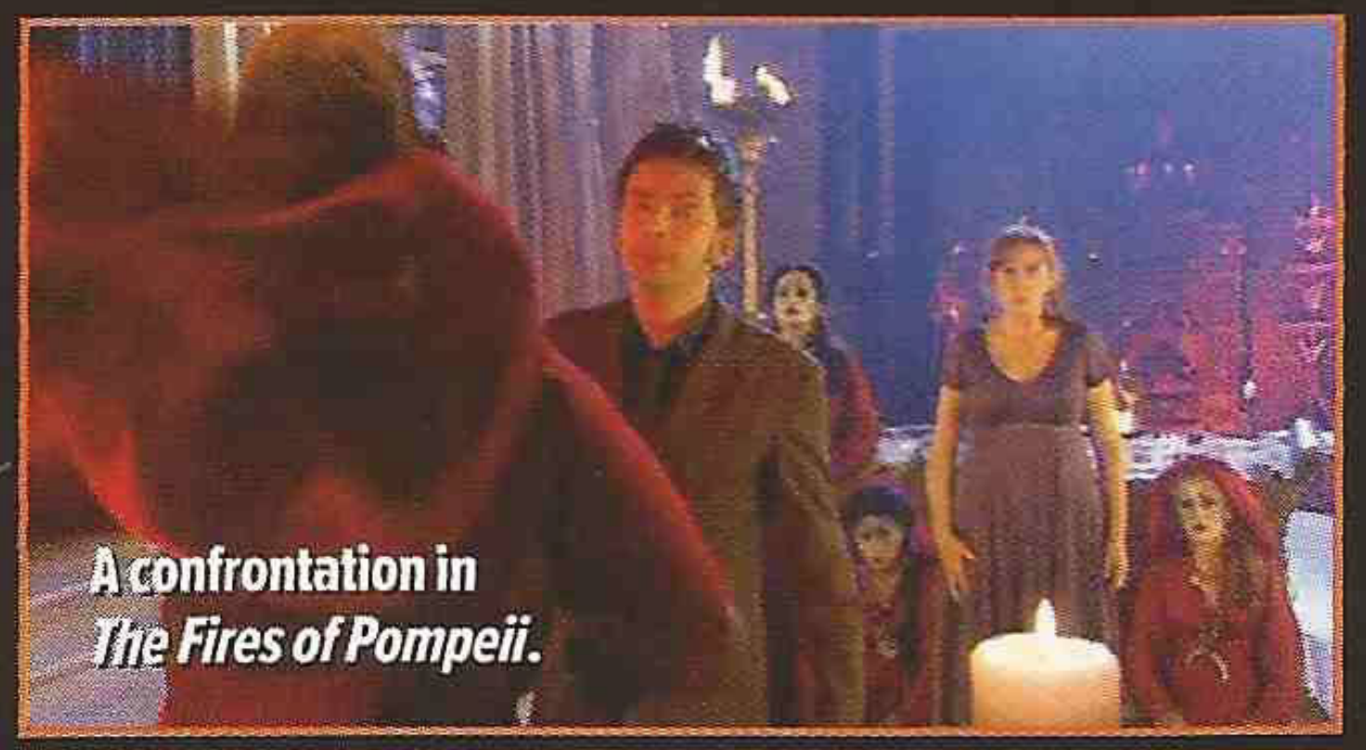
As the new series starts, the Doctor is back to flying the TARDIS alone...

4.2 The Fires of Pompeii

Written by JAMES MORAN, Directed by COLIN TEAGUE

Co-starring TRACEY CHILDS, SASHA BEHAR, FRANCESCA FOWLER, VICTORIA WICKS, FRANCOIS PANDOLFO, KAREN GILLAN, PHIL DAVIS, PETER CAPALDI

- *The Fires of Pompeii* sees the Doctor and Donna visit Pompeii on the eve of the eruption of Mount Vesuvius in 79AD. The episode was partly filmed at the Cinecittà studios in Rome.
- "The real reason for the eruption is of course, an alien invasion!" producer Phil Collinson recently told *TV Times* magazine. "Phil Davis plays Lucius, a villain who's being manipulated by the aliens. And Peter Capaldi is Caecilius, a businessman who has suspicions about him."



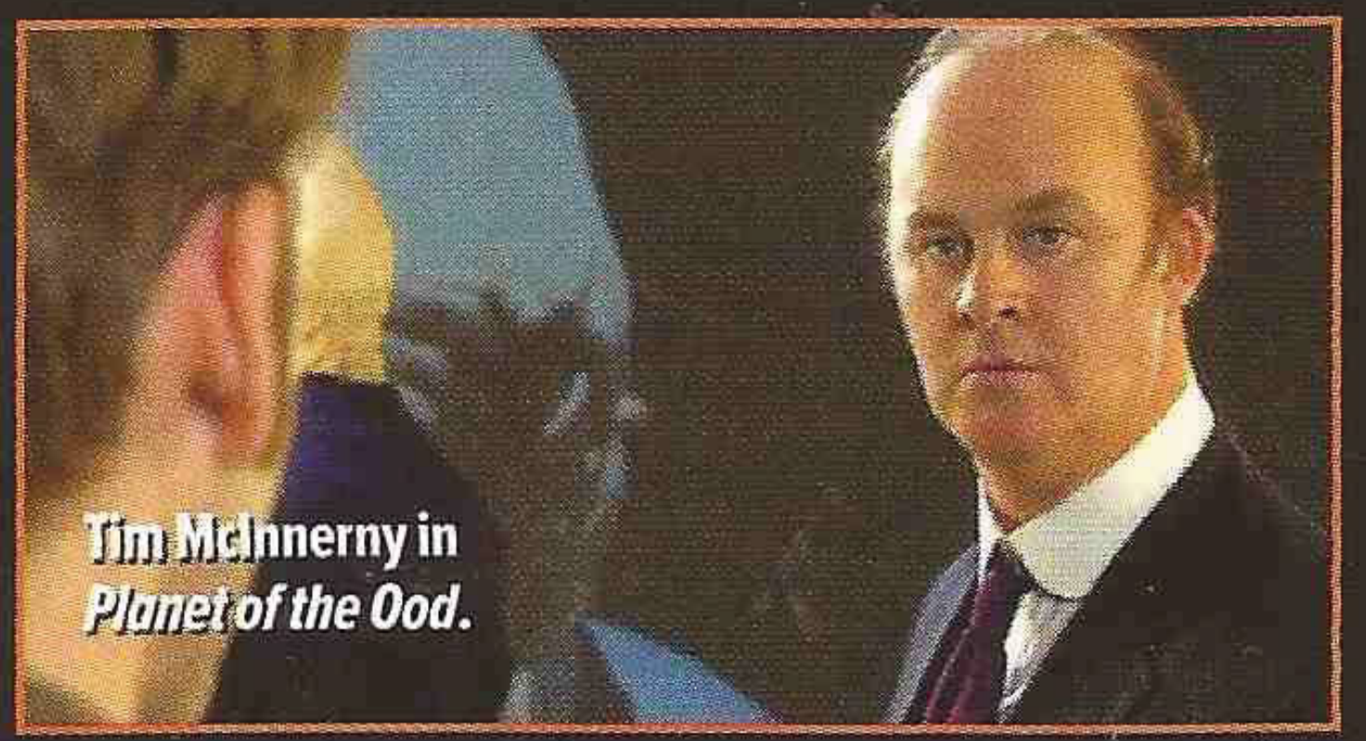
A confrontation in *The Fires of Pompeii*.

- In an interview with *The New Statesman*, Russell said, "I control the mothership. I say: 'I want Pompeii, with rock monsters!'"

4.3 Planet of the Ood

Written by KEITH TEMPLE, Directed by GRAEME HARPER

Co-starring TIM McINNERNY, PAUL CLAYTON, AYESHA DHARKER, ADRIAN RAWLINS, ROGER GRIFFITHS, TARIQ JORDAN, and PAUL KASEY as the Ood



Tim McInnerny in *Planet of the Ood*.

- The Ood, the aliens first seen in 2006's *The Impossible Planet*/*The Satan Pit*, make a comeback. "There's still so much we don't know about the Ood," Phil Collinson said in **DWM** 385. "Where they come from and why they behave in the way they do. Will they be friend or foe this time...?"
- The story is set on the Ood world, the Ood-Sphere – apparently a sight to behold: "I've seen the ice planet, and it looks incredible," writer Keith Temple told **DWM**. "They'd covered this entire quarry in snow. It looked fantastic, and that was before it had the special effects put on it!"
- One of the main guest stars for this episode is Tim McInnerny, the actor who appeared regularly as both Lord Percy and Captain Darling in the various series of *Blackadder* in the 1980s. Hip-hip-huzzah!

4.4/4.5 The Sontaran Stratagem/TBA

Written by HELEN RAYNOR, Directed by DOUGLAS MacKINNON

UNIT is back in *The Sontaran Stratagem*.

Co-starring ELENOR MATSUURA, RYAN SAMPSON, RUPERT HOLLIDAY EVANS, BRIDGET HODSON, DAN STARKEY, CLIVE STANDEN, WESLEY THEOBOLD, CHRISTIAN COOKE, RAD KAIM, LEESHÓN ALEXANDER, MERYL FERNANDES, JACQUELINE KING as Sylvia Noble, BERNARD CRIBBINS as Wilfred Mott, CHRISTOPHER RYAN as General Staal and FREEMA AGYEMAN as Martha Jones

- For the first time in over 20 years, the Sontarans are back in *Doctor Who*! Yes, the troll-like clone race seen in *The Time Warrior* (1973), *The Sontaran Experiment* (1975), *The Invasion of Time* (1978) and *The Two Doctors* (1985). And this time they're returning *en masse*, and they're coming to Earth...
- The Sontarans aren't the only returnee. Martha Jones, last seen working for UNIT in three *Torchwood* episodes, is back alongside the Doctor. And UNIT, the military-based organisation first seen in 1968's *The Invasion*, is back too. Despite various appearances recently (*Aliens of London*, *The Christmas Invasion*, *The Sound of Drums*), UNIT has been kept on the fringe of events. But no longer..."They're back! Properly!" says Russell T Davies. "And this time, they're centre stage!"
- Rounding off our nostalgia trip, *Young Ones* star Christopher Ryan, (last seen in *Doctor Who* as the evil Mentor Kiv in 1986's *The Trial of a Time Lord*, and stealing poor Peri's body), is back too, as Sontaran General Staal.

4.6 TBA

Written by Stephen Greenhorn, Directed by ALICE TROUGHTON

Co-starring GEORGIA MOFFETT, NIGEL TERRY, JOE DEMPSIE, OLALEKAN LAWAL JR and FREEMA AGYEMAN as Martha Jones

- The main guest star of this episode, Georgia Moffett, has a special connection to *Doctor Who* – she's the real life daughter of Fifth Doctor Peter Davison. "It's a role no one will ever forget!" says Phil Collinson.
- The writer of this episode, Stephen Greenhorn, isn't giving much away. But he does say that he was asked by Russell T Davies to "write a great big episode where we have this thing that has a real impact on the Doctor..."
- This is the first *Doctor Who* story directed by Alice Troughton, who's already impressed us on *Torchwood* (*Small Worlds* and *Out of Time*) and *The Sarah Jane Adventures* (*Revenge of the Slitheen* and *Eye of the Gorgon*).

4.7 The Unicorn and the Wasp

Written by GARETH ROBERTS, Directed by GRAEME HARPER

Co-starring CHRISTOPHER BENJAMIN, FELICITY JONES, TOM GOODMAN-HILL, IAN BARRITT, DAVID QUILTER, ADAM RAYNER, DANIEL KING, CHARLOTTE EATON, DAPHNE OXENFORD, LEENA DHINGRA, NATALIE BARRETT and FELICITY KENDAL as Lady Eddison and FENELLA WOOLGAR as Agatha Christie

- *The Unicorn and the Wasp* was the first episode to go before the cameras for this series, back in the summer. You've already seen the wasp in the series trailer. But what's the unicorn...?
- Real life novelist Agatha Christie is a character in this episode, set in the 1930s. She's played by *Jekyll* actress Fenella Woolgar. Also starring is *Good Life* legend Felicity Kendal as the Lady Eddison. "She's the lady of the manor where the murders begin," Phil Collinson told *TV Times*. "She's a woman with secrets..."
- Gareth Roberts, the writer of this episode, promises that we'll laugh lots during this episode. "It's a comedy!" he says. Hurrah! And there's more nuggets of information from Gareth on page 48...

James Strong directing *Partners in Crime*.

4.8/4.9 Silence in the Library/TBA

Written by STEVEN MOFFAT, Directed by EUROS LYN

Co-starring COLIN SALMON, STEVE PEMBERTON, MARK DEXTER, JESSIKA WILLIAMS, TALULAH RILEY, HARRY PEACOCK, JASON PITT, OT FAGBENLE and ALEX KINGSTON as River Song

- This episode features *ER* legend Alex Kingston, who says "I used to watch *Doctor Who* through the crack in the door. I was so terrified but I couldn't tear myself away. I loved it so much and I'm so delighted to be a part of the new series."
- According to writer Steven Moffat, in an interview with *Moviescope* magazine, this story includes the expression "If you want to live, count the shadows" – which sounds pretty bloomin' terrifying to us...
- *Silence in the Library* sees the return to *Doctor Who* of director Euros Lyn, for the first time since 2006's *The Runaway Bride*. Last time Moffat and Lyn collaborated, they produced the Hugo-winning *The Girl in the Fireplace*. No pressure there then...

4.10 Midnight

Written by RUSSELL T DAVIES, Directed by ALICE TROUGHTON

Co-starring LESLEY SHARP, LINDSEY COULSON, DANIEL RYAN, RAKIE AYOLA, AYESHA ANTOINE, DUANE HENRY, COLIN MORGAN, TONY BLUTO and DAVID TROUGHTON

- "The Doctor and the Donna have landed on an alien leisure planet," Phil Collinson told the *TV Times*. "A sort of intergalactic spa. Lesley Sharp's character is there on holiday when it all goes horribly wrong and they all end up stranded, with an alien threat all around them!"
- There's another old Doctor connection with this episode: the Second Doctor Patrick Troughton's son, David, plays a pivotal role.
- According to Russell T Davies, Midnight is one of six planets mentioned in this series, the others being Ood-Sphere, Messaline, Shan Shen, Pyrovillia and the Lost Moon of Poosh.

4.11 TBA

Written by RUSSELL T DAVIES, Directed by GRAEME HARPER

Co-starring CHIPO CHUNG, JOSEPH LONG, NOMA DUMEZWENI, SUZANN McLEAN, MARCIA LECKY, NATALIE WALTER, BHASKER PATEL, LORAINE VELEZ, SANCHIA McCORMACK, TERRI-ANN BRUMBY, PAUL RICHARD BIGGIN, NEIL CLENCH, LAWRENCE STEVENSON, CATHERINE YORK and BILLIE PIPER as Rose

- Episode 11 was filmed as this series 'double-banked' episode, alongside Episodes 6 and 10. But more importantly, it features the return of Rose Tyler, played by Billie Piper!
- Catherine Tate gives a "towering" and "stellar" performance in this episode, according to Russell T Davies, speaking on Radio 6 recently.
- We all loved Chipo Chung in last year's Episode 11, *Utopia*, as Professor Yana's loyal friend Chantho. So naturally we're looking forward to seeing her again, this time without the antennae!

4.12/4.13 TBA

Written by RUSSELL T DAVIES, Directed by GRAEME HARPER

- Ooh, it's all a big secret this one. Who's in it? Who are the monsters? You'll just have to be patient a bit longer...
- Whatever else happens, it's gonna be big. As Russell told us back in **DWM** 386, "We've got a huge climax to Series Four planned, which has more effects days allocated to it than we ever have before... It's going to be absolutely massive..."
- Graeme Harper is back to direct his fourth and fifth episodes of the series, and if his past body of work on *Doctor Who* is anything to go by (he first worked on 1966's *The Power of the Daleks*, fact fans), then we're all in for a treat. The next few weeks can't go by quickly enough for us... DWM

» In the Shops

Your guide to the upcoming Doctor Who DVDs, CDs, books and magazines...

March

MONDAY 3

DVD *The Five Doctors Special Edition* 2entertain £19.99

Talking Book CDs *Forever Autumn*, *Sick Building* and *Wetworld* [Tenth Doctor and Martha] BBC Audio £9.99 each

Talking Book CD *Doctor Who and the Monster of Peladon* [Third Doctor and Sarah] BBC Audio £13.99

THURSDAY 6

Book *Doctor Who: Revenge of the Judoon* BBC Books £1.99

Books *Decide Your Destiny* [four titles, £4.99 each] Penguin

Mag *Doctor Who Adventures* 54 BBC Magazines £2.10

MONDAY 10

DVD *Voyage of the Damned* 2entertain [Tenth Doctor] £15.99

THURSDAY 13

Mag *Doctor Who Adventures* 55 BBC Magazines £2.10

THURSDAY 20

Mag *Doctor Who Adventures* 56 BBC Magazines £2.10

THURSDAY 27

Mag *Doctor Who Adventures* 57 BBC Magazines £2.10

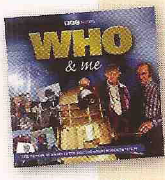
ALSO THIS MONTH

CD *The Dark Husband* [Seventh Doctor] Big Finish £14.99

CD *Brave New Town* [Eighth Doctor and Lucie] Big Finish £10.99

April

THURSDAY 3



DWM 394 Panini £3.99

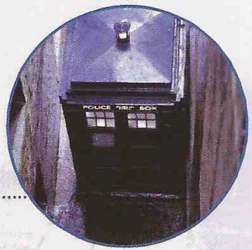
ALSO THIS MONTH

CD *Who and Me* [autobiography by Barry Letts] BBC Audio £TBC

All release dates are subject to change, and all prices are RRP.

» Beyond the TARDIS

Dominic May tells us what *Doctor Who*'s movers and shakers have been up to away from the series...



TENNANT TATE REACTIONS

Catherine Tate interviewing **David Tennant** launched Radio 4's *Chain Reaction* on 21 February. Following editions featured Tennant talking to **Richard Wilson** and Wilson interrogating **Arabella Weir**. Tennant, who will receive an extra long scarf being knitted for him by the Tunbridge Wells Soroptimists on 8 March, phoned Virgin's *The Christian O'Connell Show* on 31 January. David ended up *Hello*'s third most attractive man. **Freema Agyeman** was a guest on BBC Two's *Something for the Weekend* on 10 February having attended the South Bank Awards on 29 January.

DR ECCLESTON PREMIÈRE

Christopher Eccleston was a judge for BBC Four's *Pioneer World Cinema* on 30 January. He appears as Dr Jekyll in *New Orleans, Mon Amour* take place during the South by Southwest Film Festival in Austin, Texas from 7 to 15 March, while a Region 1 DVD release of *The Seeker* arrives on 18 March. Eccleston and **Paul McGann** are among supporters seeking to maintain Arts Council funding of London's Bush Theatre. Others include **Simon Callow**, **Debbie Chazen**, **Burn Gorman** and **John Simm**, whose performance in *Elling*, which had played there, has been nominated for a Laurence Olivier Award (9 March). Simm has been cast as soldier of fortune Edward Sexby in Channel 4 Oliver Cromwell costume drama *The Devil's Whore* written by Peter Flannery.

BONEY GUGU

BBC One six-part drama *Bonekickers*, featuring **Gugu Mbatha-Raw** as Viv Davis, co-written and co-created by **Matthew Graham** and with a first episode directed by **James Strong**, completes shooting on 14 March for broadcast from April. Gugu is also Jenny Miller in *Trial and Retribution: The Box*. **Noel Clarke** played Michael and wrote BBC Three's *West 10 LDN*, which aired on 3 March. He has completed directing and reprising the role of Sam in his *Kidulthood* sequel, *Adulthood*. **Camille Coduri** was Chrissie in ITV1's *Honest* (part directed by **Brian Kelly**), which launched on 6 February.

Camille Coduri as Chrissie in ITV1's *Honest*.

CULT OF DOCTOR WHO

BBC Four's *The Cult of Sunday* series has featured editions devoted to *All Creatures Great and Small*, *The Brothers* and *Howards' Way* with interviewees including **Peter Davison**, **Colin Baker**, **Kate O'Mara**, **Richard Easton** and **Liza Goddard**. Colin and Liza's theatre tour in *She Stoops to Conquer* continues with Eastbourne Devonshire Park (4 to 8 March), Cardiff New (11 to 15 March), Richmond (18 to 22 March), Cambridge Arts (25 to 29 March) and Guildford Yvonne Arnaud (1 to 5 April). **Sylvester McCoy**'s Fool in *King Lear* will be immortalised as the recent RSC production has been filmed for broadcast by Channel 4 in December and DVD release.

JB CHECKS IN

Elusive **John Barrowman** appears so desperate for privacy following February appearances on *This Morning* (11), *Breakfast* (15) and *The Alan Titchmarsh Show* (18) and presenting the National Lottery draws on 16 and 23 that he registers at *Hotel Babylon* under the name of Simon on 25 March (**Bonnie Langford** is Scarlett Snr on 11 March).

KEYNOTE RUSSELL

Russell T Davies makes the keynote presentation at *Broadcast*'s TV Drama Forum at London's Mayfair Hotel on 27 March.

BEING TOBY

Toby Whithouse's *Being Human* (produced by **Matthew Bouch** and executive produced by **Julie Gardner**) was on BBC Three (18 February) while **Euros Lyn** directed dramas *Billy Goat* and *Phoo Action* (written by **Jessica Hynes**) aired on 31 January and 12 February.

QUICKIES

Elisabeth Sladen attended *The Stage*'s annual New Year Party at the Theatre Royal Drury Lane on 25 January. For health reasons **Mary Tamm** has had to withdraw from appearing in *The Notebook of Trigorin* (**DWM** 391). **Nicola Bryant** is co-writing stage play Spinethriller with **Nev Fountain**. Radio 3's *Late Junction* marked 50 years of the BBC Radiophonic Workshop on 12 February. BBC One's *Ashes to Ashes* featuring Dalek voice **Roy Skelton** and guest appearances from **Russell Tovey** and **Geoffrey Palmer** continues until 27 March.

» WIN! The Five Doctors and Voyage of the Damned DVDs!

The Five Doctors Special Edition is out now from 2entertain priced £19.99. This new, extras-packed, double disc release of the twentieth anniversary *Doctor Who* story includes both the original 1983 edit and the 1995 special edition of the adventure... and you could win one of FIVE copies just by answering a simple question!

To enter, simply complete this famous line from the story:

"We have a power-boosted open ended..."

(a) ... transmat beam!
(b) ... custard cream!
(c) ... netball team!

Answers (postcards or stuck-down envelopes only please) to the **DWM** address on page 16 marked NO! NOT THE MIND PROBE! by 2 April.

Also on sale from 2entertain is last year's *Voyage of the Damned* (out now, priced £15.99). Featured on the DVD are last Christmas' *Doctor Who Confidential* and 2007's Children in Need Special, *Time Crash*. To be in with a chance of winning one of FIVE copies tell us the answer to this easy question...

What was the name of the heroic cyborg who helped the Doctor in *Voyage of the Damned*?

(a) Applecafemocha
(b) Bannakaffalatta
(c) Acuppateaandasliceocake

Send your answer (postcards or stuck-down envelope only please) to the DWM address on page 16 marked ANY DAY NOW THEY START BOXING by 2 April 2008. Good luck!

DVD PREVIEW

David Darlington talks to the team behind the 25th anniversary Special Edition DVD of *The Five Doctors*...

Four out of five Doctors gather in the Dark Tower...

DISC INFO

FEATURING The Fifth Doctor (Peter Davison), the Second Doctor (Patrick Troughton) and the Third Doctor (Jon Pertwee) with the Fourth Doctor (Tom Baker) and Richard Hurndall as the First Doctor

WRITTEN BY Terrance Dicks

FIRST BROADCAST 25 Nov 1983

THE STORY Someone is taking the Doctors out of time, and placing them in the Death Zone on Gallifrey. Could the answer lie in the Dark Tower?

EXTRA FEATURES

- 1995 'special edition' re-edit of the story, cleaned-up and re-presented for this release
- Commentaries featuring (i) stars Carole Ann Ford, Nicholas Courtney, Elisabeth Sladen and Mark Strickson, and (ii) star Peter Davison and writer Terrance Dicks
- Celebration featurette looking at all aspects of the show's 20th anniversary
- *The Ties That Bind Us* featurette on the continuity aspects of *The Five Doctors*
- *Five Doctors, One Studio* – footage from the studio recording for the story
- Out-takes, continuity links and trails
- *(Not So) Special Effects* – footage of the special effects on the story
- Excerpts from *Blue Peter*, *Nationwide*, *Saturday Superstore* and *Breakfast Time* from the 20th anniversary year
- Isolated Music Scores for both versions of the story
- Subtitles and Production Notes
- Photo Gallery
- PDF *Radio Times* billings
- Easter Eggs
- Coming Soon: *The Invasion of Time*

BBC DVD
DOCTOR WHO
THE FIVE DOCTORS
PG
DVD
The PETER DAVISON Years 1982-84

» The Five Doctors

DVD 2entertain | **CERT** PG | **PRICE** £19.99 | **OUT** March 2008

"*The Five Doctors* is a thrilling story," says DVD commissioning editor Daniel Hall. "As a child, I found it a brilliant introduction to *Doctor Who* mythology. With Russell T Davies' reinvention of *Doctor Who* having taken off so tremendously, and the 25th anniversary of *The Five Doctors*' transmission coming up, all seemed in place to bring that mythology to a new audience. It is even more relevant now that more old characters are returning to the show. That said, it's perhaps a shame there were no Sontarans in that Death Zone! But we've got the Cybermen, Daleks and the Master, so plenty for the Tenth Doctor audience to enjoy..."

It's a story that is already available on DVD, though – albeit as the first of the range, long before the subsequent vogue for extensive restoration and extra supporting features... "I would argue that the original DVD release was not part of the current range," reckons Hall. "It was one of a uniquely-branded group of DVDs, commissioned by BBC Video, to test the DVD format and the market – and it was from that mould that the subsequent US release was taken. I didn't feel those releases had the level of content demanded by our audience today – as a landmark story, *The Five Doctors* deserves the best treatment! And one of the benefits of the increased release schedule these days, is that it allows us some space to 'revisit'. By the time *The Five Doctors* is released, we will have already brought out four other stories this year, and I doubt even the hardiest fan would resent us using one slot on a reissue. Especially as – for the first time – we are now releasing a *Doctor Who* title in February. In addition, the Restoration Team has done a superb job sparkling it up."

> **"As a landmark adventure, *The Five Doctors* deserves only the best treatment for DVD..."**

A 'landmark title' surely deserves an all-encompassing, landmark documentary feature, and *Celebration* is just that. "*Celebration* grew and grew as I made it," confesses director Steve Broster. "It was commissioned as a 30-minute 'making-of' piece, but as I wrote the script, I realised how much more than that was happening, back in 1983. I thought of maybe making a few smaller featurettes covering various aspects of the anniversary year, but ultimately decided it all tied in so nicely together as a whole that a good long nostalgia-fest of a programme might be just what was needed. I have such fond memories of 1983 that making the documentary turned out to be a real trip down memory lane, and I hope that's what it's like for the viewer. Even viewers too young to remember for themselves – or who weren't even born at the time! – might enjoy seeing that the show's current popularity isn't such a new thing..."

The story's unused title of *The Six Doctors* seems to have been resurrected in spirit, with Sixth Doctor Colin Baker having been brought in to tell the story of all that happened in the world of *Doctor Who* back in 1983. "I decided *Celebration* needed a presenter rather than just a narrator," says Broster, "and it seemed right to offer it to Colin – he was on 'the edge of things' in 1983. His appearance as Maxil in *Arc of Infinity* was transmitted in January of that year, and of course he was then announced as the Sixth Doctor in the summer. So it just felt right to use Colin."

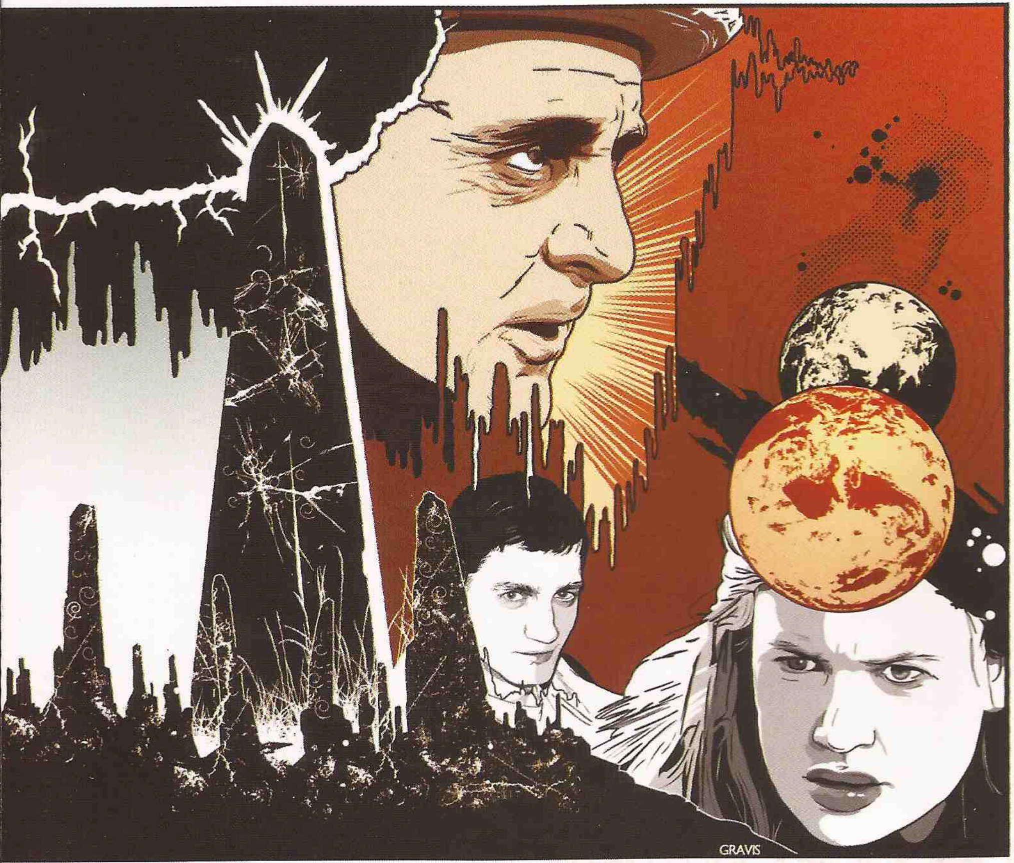
And Colin is not the only 'later' Doctor to crop up – Paul McGann's familiar tones are all over *The Ties That Bind Us*, which featurette director Brendan Sheppard claims is "a complete coincidence! I was using Paul on another feature, coming later this year, and I tagged this documentary on the end of our recording session." And what does *The Ties That Bind Us* show that isn't already to be seen on the mind-bogglingly wide-ranging *Celebration*? "The point was to enhance the celebratory feel," Sheppard reckons, "and that's why it's on here. The thing I am most proud of is the whopping great clips montage on the end of it! It took around five weeks to compile, but I thought it was worth it – it provides a 'feel-good factor', and also says 'Here's to the next 20 years!' I am always hunting for something fresh to put on the DVDs – this is only the beginning!"

Daniel Hall has been dropping hints elsewhere about a very special, secret Easter Egg hidden on this set. Any chance of finding out what it is...? "You'll have to wait and see...!" he says. Tease. To paraphrase Simon Groom, you'll just have to watch the DVD to find out... DWM

DOCTOR WHO
Next Friday 7.20
PATRICK TROUGHTON

AUDIO PREVIEW

Peter Ware hears wedding bells as he visits the recording of a new adventure for the Seventh Doctor, Ace and Hex...



IN A NUTSHELL...

"THIS WHOLE WEDDING IS LIKE MAKING A NUCLEAR BOMB WITH HALF THE INSTRUCTIONS MISSING!"

The Festival of the Twin Moons of Tuin makes Glastonbury look like a church fete... or so it's said. But eternal enemies are plotting to turn the Festival to their own advantage. Only the Dark Husband might stop the celebrations turning to horror... but who is he? And what terror awaits him on his wedding night?

THE DARK HUSBAND is available on Double CD, priced £14.99 (£15.50 overseas) inc. p&p. CHEQUES PAYABLE TO: Big Finish Productions, PO Box 1127, Maidenhead, Berks, SL6 3LW
CREDIT CARD HOTLINE: 01628 824 102
EMAIL: mailorderenquiries@bigfinish.com

BIG FINISH

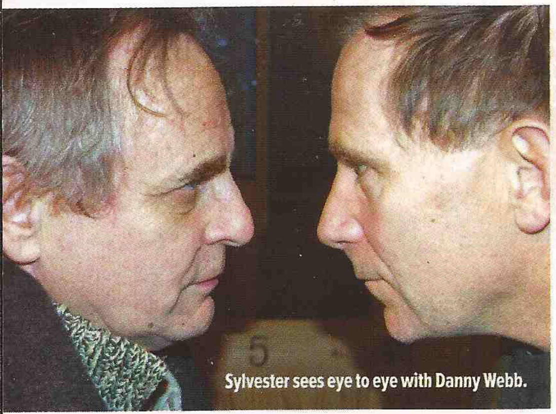
The Dark Husband

WRITTEN BY David Quantick **STARRING** Sylvester McCoy, Sopie Aldred, Philip Oliver, Danny Webb
AUDIO DRAMA Big Finish Productions | **PRICE** £14.99 | **OUT** March 2008 | **AVAILABLE** www.bigfinish.com

The Doctor's done many surprising things over the course of his adventures. He's cheated death countless times. He's regenerated and got younger. And he's proved he can play the spoons. But in *The Dark Husband*, writer David Quantick reveals a chapter in the life of the heroic Time Lord which has hitherto remained untold: "This is the one where Doctor Who gets married!"

David grins mischievously. He's an experienced talent, having written for shows such as *The Day Today, Brass Eye* and *Harry Hill's TV Burp*. This is the first time, however, that he's written for *Doctor Who*. Is he a fan of the series?

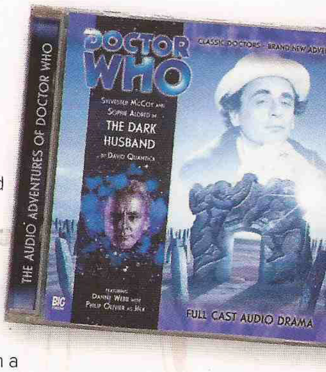
"Oh yes, absolutely massive long-term," he says, and nods enthusiastically. "My Dad tells me that I actually saw the first episode, which obviously I can't remember. But I do remember being a toddler and watching William Hartnell, cos I'm in my mid-40s... so, yeah, I'm fairly obsessive *Doctor Who* fan. It's probably my favourite thing of all time!"


Sylvester sees eye to eye with Danny Webb.

So how did this genial Yorkshireman come to write for the series? "I just got obsessed with the idea of writing for it and I think I got in touch with Gary Russell [former *Doctor Who* audio producer] and sent him some ideas. There was one which was kind of a detective planet, it was sort of a novelty episode... and Gary wrote back and said it was terrible! But he liked *The Dark Husband* and he commissioned me. He asked me what Doctor I'd like to write for and I said Sylvester McCoy, cos he's one of my favourite Doctors. Between you and me, I think if those TV series had been better..." David pauses and considers. "He was badly served by the era. One of the things I always loved about *Doctor Who* was the comedy, when there was a sort of dry wit to it. Patrick Troughton brought in a subversive element – a Doctor who was kind of a dangerous man, who pretended to be a fool and would mock people. And the idea of a science-fiction hero who mocks people is quite unusual. You certainly don't get that with *Star Wars*. There's nothing funny in any *Star Wars* film. That whole sort of wit with *Doctor Who* goes from Patrick Troughton through to Sylvester... and you know, you see it with David Tennant. You even saw it in Christopher Eccleston, who was probably the most 'hard man' Doctor there ever was! He was sort of '*The Professionals*' Doctor Who."

> "A sci-fi hero who mocks people is quite unusual. You don't get that with *Star Wars*!"

So what can David tell us about *The Dark Husband*? "I think everyone who writes *Doctor Who* wants to start off with 'Doctor Who and his companions decide to go on holiday, but it all goes wrong!' So I did just that! The Doctor and his companions go to a planet called Tuin, which is the ultimate holiday destination. It's sort of Glastonbury Festival, an orgy of pleasure... but when they get there, inevitably, it's been devastated by a Millennia long war. And there are two warring tribes, who seem to have some things in common that they shouldn't have. And the only way the war can be resolved is with a marriage between two characters called the Dark Husband and the Shining Wife. And, the Doctor puts himself forward to get married... and then it all goes wrong!"


THE AUDIO ADVENTURES OF DOCTOR WHO
DOCTOR WHO
CLASSIC DOCTORS · BRAND NEW ADVE
Sylvester McCoy and Sophie Aldred in
THE DARK HUSBAND
by David Quantick
featuring Danny Webb with Philip Olivier as Hex
BIG
FULL CAST AUDIO DRAMA

Guest starring in this production is Danny Webb, familiar to *Doctor Who* fans from his appearance in 2006's *The Impossible Planet* and *The Satan Pit*. In *The Dark Husband*, he plays a very special character indeed, the exact nature of which is revealed as the story progresses...

"The role I play is quite out there, quite extreme this one..." he confides, obviously relishing the part. "...it's like being in a mental asylum! Actors are a bit like children, always wanting to play cowboys and Indians....we just carried on playing the game and make a living if we're lucky!"

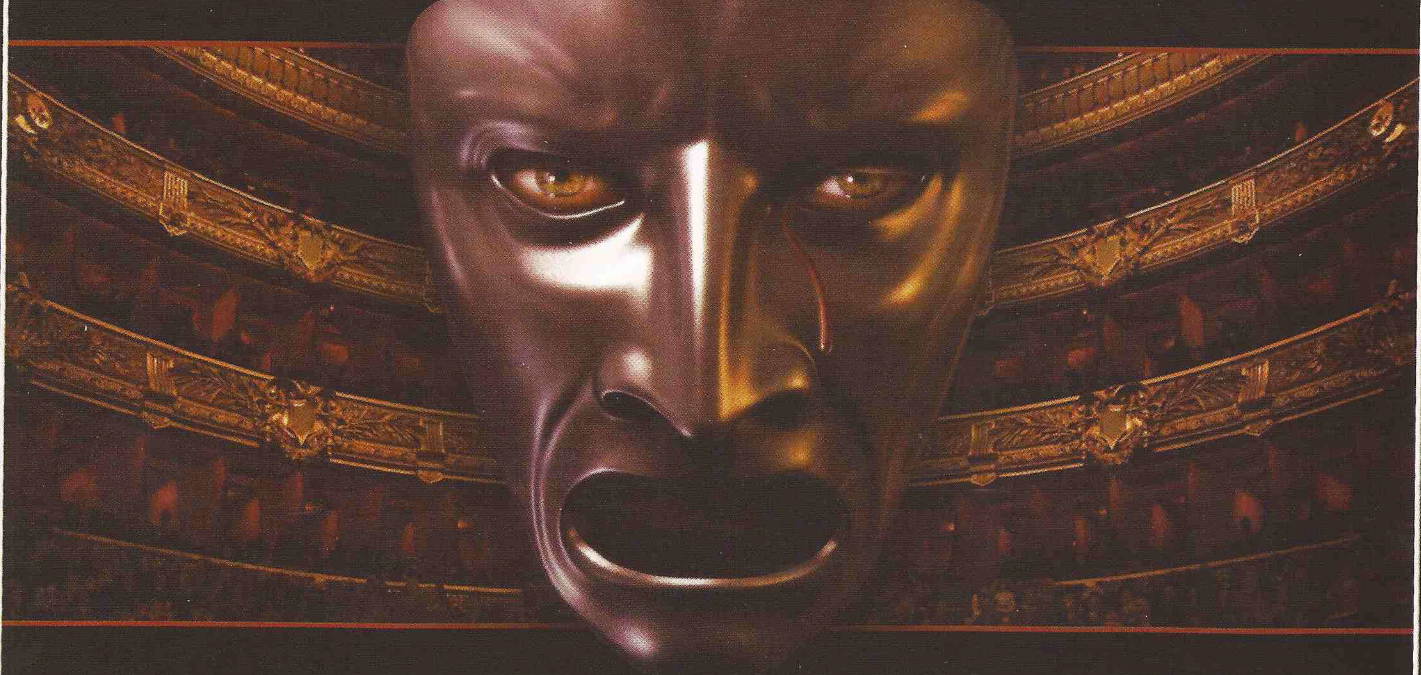
Danny smiles. "What I like about audio, the way they work here is that it's very fast... and it's really left up to you and your imagination as to how you present things. I love audio!"

There's a gleam in David Quantick's eye, as he reveals the scope of his adventure. "Because it's audio we can do anything if we want to... a war involving millions of people on a battlefield the size of a moon! That's something that would never look half as good on television..." DWM

Illustration ANTHONY DRY

BIG FINISH CLASSICS

THE PHANTOM OF THE OPERA



AS YOU'VE NEVER HEARD IT BEFORE
A brand new, full-cast audio dramatization

Starring **Anna Massey, Alexander Siddig** *and* **James D'Arcy** *plus full supporting cast*
with **Peter Guinness** *as* **The Phantom**

Featuring specially recorded operatic sequences by singers from the ENO *and* Opera Diva.

An all-star cast.

The most faithful version of the story yet told, using a new translation of the original novel, Le Fantôme de l'Opéra.

The first ever adaptation to feature the correct opera sequences used in the novel - bringing to life for the first time the author's true vision of music and horror combined.

A brand new incidental score by Tim Sutton, award-winning composer for the Young Vic, the National Theatre of Scotland and the Royal Shakespeare Company.

CD
£14.99
DOWNLOAD
£12.99

CD and Download available now from

www.bigfinish.com

Credit Card Hotline: 01628 824102. Free UK Delivery on everything.
CD also available from all good bookshops.

BIG FINISH

GALAXY FORUM

Send your letters to... Galaxy Forum, Doctor Who Magazine, Panini House, Coach and Horses Passage, The Pantiles, Tunbridge Wells, Kent, TN2 5UJ

E-mail: dwm@panini.co.uk (marked 'Galaxy Forum' in the subject line), or visit the **DWM** Facebook page at www.facebook.com

DOCTOR·WHO
INSIDE
NEW PHOTOS
SCRIPT SECRETS
GRAEME HARPER
WARRIORS OF THE DEEP
DVDS TO WIN!
CALLING DR JONES!
PLUS! SERIES FOUR CAST NEWS » COMIC STRIP » DUNCAN JAMES » BRADLEY & STACEY

Letter of the Month...

I am writing to say how sad I am that no-one remembers poor old Billy Hartnell. I am 12 years old and I'm a huge fan of the First Doctor's era. William Hartnell would have been 100 years old on Tuesday 8 January 2008. Without him, *Doctor Who* would not be the thriving success it is today. Please, just so more people will remember him, print this letter and hopefully more people will recall his amazing legacy.

JAKE TROMLLEY (12) LEYTON

Jake wins a copy of the Doctor Who Encyclopedia for his letter. And there's more about William Hartnell's amazing legacy elsewhere this issue...

The late, great William Hartnell as the very first Dr Who.

"William Hartnell would have been 100 years old in January..."

Plenty to cover this month, beginning with your reaction to DWM 392's lead interview with TV's Dr Martha Jones...

FABULOUS FREEMA

Having just read the interview with Freema Agyeman in **DWM** 392, I felt I had to write in to thank her for being such a wonderful ambassador for *Doctor Who*. The press reports that kept on saying she'd been sacked made me furious when it's quite clear she's still very much part of the family.

I've been a fan of *Doctor Who* since Jon Pertwee's time, and she's absolutely my favourite companion ever. She's witty, intelligent and strong, and I just hope she comes back full-time for the Specials and Series Five. I'd also like to thank her, through **DWM**, for being utterly magnificent in her stories so far.

TONI CHAPPELL LONDON

I've just had the pleasure of reading the interview with the incomparable Freema Agyeman in **DWM** 393. What a gorgeous woman she is. I can't wait to see her back in the TARDIS. Quite simply the best companion ever!

NIGEL GUEST EMAIL

What will Freema say when she answers questions from the TARDIS Tin on page 32? Doof! Doof! Doof! Doof do-do doof...

YOU CAN'T BE SERIOUS

As an ardent fan/follower of *EastEnders*. I am writing to express my EXTREME displeasure at the way *Dr Who* has slowly infiltrated my favourite series in recent months. Bradley Branning, an excellent character, has unfortunately been saddled with an interest in *Dr Who*.

Bad enough when this was just the occasional mention of a DVD Bradley had purchased, but now things have gone too far. I sat down on Valentine's Day, excited to see the culmination of a long-running (and fascinating) plotline concerning a marital crisis faced by Bradley and his wife Stacey, only to find the story's climax completely undermined by the ridiculous setting – a *Dr Who* convention exhibition! How absurd! Why the *EastEnders* producers would bother promoting such a low-grade, tacky, populist piece of trash media is beyond me.

I trust this will not happen again. *EastEnders* fans wield considerable power in the halls of White City. Our voices will be heard. I really am quite aggrieved.

BRIAN GUMBLE KENT

QUESTIONS, QUESTIONS!

I've been thinking... could Mr Copper's line in *Voyage of the Damned* turn out to be the big theme of Series Four – "If you could decide who lives and who dies... that would make you a monster!" And Bernard Cribbins is to be a recurring character... Will he be a chorus figure or something more? And is that a sonic screwdriver Sarah Lancashire is brandishing in the Series Four trailer? And red nail varnish? No! Could she possibly be... *the Rani*?

CHRIS KILBY LANARKSHIRE

The lovely Mr Copper.

WASP SHOCKS!

Last week I was lucky enough to see the cimema trailer for Series Four. All I can say is WOW! It looks *stunning*. I'm especially looking forward to the return of Bernard Cribbins as Donna's Grandad and also to the story with that giant wasp monster! And doesn't Catherine Tate look *gorgeous* – nothing like the permanently grumpy Donna that we were introduced to in *The Runaway Bride*. How much longer do we have to wait?!

CLAIRE SUMMERS (15) FLEET

Help! I'm in a dilemma! I'm a huge fan of *Doctor Who* but I suffer from spheksophobia (fear of wasps). Having just seen the cinema trailer for the next series, I'm not sure I'll be able to watch *The Unicorn and the Wasp* – the damned thing looked too convincing! What should I do?

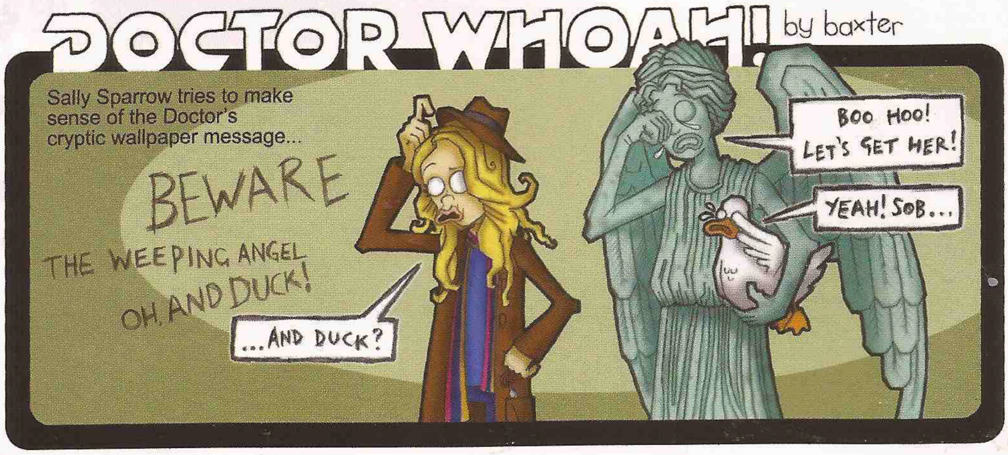
SUZANNE HEATH BAKEWELL

Hide behind the sofa of course. And now – kilts!

IT'S A BIT DRAUGHTY...

Thanks for the wonderful *Ask David* interview (**DWM** 390-391) but after his recent disclosure about 'being a true Scotsman' it seems obvious that we will no longer be seeing any more of the kilt in public, as it would probably be a rather hazardous operation. Shame, I was getting rather fond of it.

EMMA ALEXANDER FACEBOOK


DOCTOR WHOAH! by baxter
Sally Sparrow tries to make sense of the Doctor's cryptic wallpaper message...
BEWARE THE WEEPING ANGEL OH, AND DUCK!
...AND DUCK?
BOO HOO! LET'S GET HER!
YEAH! SOB...

WE ALSO HEARD FROM...

MATTHEW SIMPSON: "So sorry to hear that Phil Collinson is leaving the series – he's been one of the best *Doctor Who* producers in its long history. Thanks Phil, we'll miss you!"

JUSTIN MITCHELL: "When are we going to get some stories featuring the grossly underrated Bonnie Langford as Mel on DVD? She's being cruelly overlooked. Is this a deliberate snub?" "Not at all!" says 2lentertain's Dan Hall. "As you shall see..."

Actor Kevin Stoney passed away last month. Bernard Horsfall, who appeared in a number of *Doctor Who* stories, was among those paying tribute:

KEVIN STONEY

Dear Kevin Stoney. How sad to learn of his passing. Despite the fact that we only worked together once, Dundee Rep in 1953, I have a clear and happy memory of a kind, gentle man and a truth-seeking actor. He was also a wise adviser to me both personally and professionally, full of understanding of human frailty, and with a most helpful sense of humour and the ridiculous. His loss is ours.

BERNARD HORSFALL EMAIL

Kevin Stoney was the definitive *Doctor Who* villain in the 1960s. Didn't he win the *Daily Mail*'s annual poll for TV baddie of the year for his portrayal of Mavic Chen in *The Daleks' Master Plan*? And as Tobias Vaughn in *The Invasion*, his chilling performance even managed to overshadow the presence of the mighty Cybermen. A fine talent, who will be sorely missed.

DEREK SMITH LONDON

More on the late Kevin Stoney on page 9.

RATINGS RELIEF

Thank you, **DWM**, for printing that feature on the fabulous ratings achieved by *Voyage of the Damned* on Christmas Day. Ever since Russell T Davies stated in his 2005 Radio 2 interview (the week before *Rose* went out) that the ratings would decide *Doctor Who*'s future, I have awaited the weekly figures for each episode with baited breath. I have not been disappointed so far.

The ratings for Christmas Day 2007, though, were phenomenal. It gave me a sense of immense satisfaction, knowing that my favourite show had beaten *every single programme* broadcast since Michael Grade took over ITV1. Long may *Doctor Who*'s success continue!

STEPHEN O'CONNOR STEPNEY

Jamie (Frazer Hines) and Tobias Vaughn (Kevin Stoney) in 1968's *The Invasion*.

13.31 million viewers for *Voyage of the Damned*? Result! Those dark days of the 1980s when *Doctor Who* would *always* lose out to *Coronation Street* and sometimes wouldn't make the top hundred for the week (let alone the top two for the year) seem so far away now...

SIMON FISHER HOVE

A pig person. Hooray!

ANIMAL CRACKERS

Doctor Who has had pig people, cat people, rhinoceros people, butterfly people, bird people (and, ahem, badger people) but I think we should get some octopus people. Octopuses have three hearts, blue blood and can regenerate their limbs. So they are probably related to Time Lords anyway.

SIMON GUERRIER EMAIL

Enough of your nonsense, Simon! Meanwhile, back at the Hub...

WOOD YOU CREDIT IT?

The real, chirpy, vivacious Captain Jack has reclaimed his mantle; Ianto's spent the break at the Tenth Doctor Charm School for Sarcastic Flippancy; Tosh is sexy and confident and Owen hasn't betrayed anyone in, oooh, minutes.

I was never a naysayer for the first series of *Torchwood*, but the second series has nevertheless shown a huge leap forward in quality. No longer just the *Doctor Who* spin-off, *Torchwood* is now essential television in its own right.

PETER NOLAN FACEBOOK

I started watching the pre-watershed *Torchwood* the other week and I was blown away! Being 14 years of age, I was dying to watch *Torchwood* and was thrilled when they made a cut version of it. I have so far seen three episodes – and with a blowfish driving a sports car, a crazy alien killing her husband and some moving scenes involving Toshiko and a soldier from World War I, I'm hooked.

JACK HALL FACEBOOK

The *Torchwood* episode *Sleeper* was simply amazing! One of the things I always thought *Doctor Who* did well was to make normal things in life scary I feel this episode has created a similar kind of fear.

The emotion was handled well and I was touched with the way that Beth wanted to retain her humanity, I was reminded of *The Family of Blood*, where John Smith was torn between his two identities.

I can't help feeling we haven't seen the last of these monsters and the thought that there are more of them out there is a chilling one.

MATT WILLIS FACEBOOK

That's all for this time. Keep 'em coming!

Trouble for the Torchwood team in the Series Two episode *Sleeper*.

ON THIS MONTH

25 YEARS AGO

Benjamin Cook fishes out his copy of DWM 74, from March 1983...

» Strike action!

'Yet again, the wonders of the modern age, the Unions, have caused us to lose another *Doctor Who* story,' proclaimed March 1983's *Gallifrey Guardian*. The Season Twenty finale – a Dalek serial called *The Return*, written by script editor Eric Saward – had been scrapped following industrial action at the BBC. 'Sad enough in itself,' lamented **DWM**, 'but rubbing salt into the wound is that it is our anniversary year.' *The Return* did see the light of day eventually – as the following year's *Resurrection of the Daleks*.

» New classics!

THE NEW SEASON
mawdryn undead
terminus

Two new serials were previewed in **DWM** 74: *Mawdryn Undead* ('seems to have all the ingredients of a classic tale') and *Terminus*. 'With such a strong cast and production team,' **DWM** said of the latter, 'how can this story fail to top this year's season poll?' In the event, *Terminus* came second-to-last in the 1983 poll, just ahead of *The King's Demons*.

» Next to Nothing!

fashions for infinit

Also in this issue, Jeremy Bentham considered the evolving wardrobes of the Doctor's companions, and reported on Tegan's new look for Season Twenty. 'Surely the diminutive figure in the off-white, next-to-nothing costume, with hair cropped to almost Servalan proportions could not be [actress] Janet Fielding?' Yet it was she – 'packing a wallop and all set to send *Doctor Who*'s ratings soaring up alongside the temperatures of the male viewers watching.'

» Hoodies Horror!

More choice fashion in the penultimate instalment of *The Stockbridge Horror* comic strip, written by Steve Parkhouse, in which the Fifth Doctor battles a mysterious creature in a hoodie, 'born of synthesis and horrifyingly mutated natural force,' that has embedded itself inside the TARDIS. Later, on a Gallifreyan military base that's frozen in time, our cricket-loving champion is arrested by none other than Rassilon (wearing a hoodie, natch), founder of Time Lord society. It all makes perfect sense. Honest.

» Unanswered!

Elsewhere in issue 74, *Matrix Data Bank* was in an uncooperative mood. Grant Thompson of Perthshire asked how many different sonic screwdrivers there had been over the years. 'There appear to have been several,' offered **DWM**, and left it at that. Meanwhile, Trowbridge's Alastair James wondered why the TARDIS makes a brief reappearance during the battle in the Nuton Complex in Episode Four of 1971's *The Claws of Axos*. 'Good question,' considered the *Bank* – and nothing more!

DOCTOR WHO'S ALL-TIME 100 GREATEST DEATH SCENES

Lytton, close to death in *Attack of the Cybermen*.

THIS WILDLY POPULAR THING CALLED *Doctor Who* has featured more death than any other family-oriented TV series in history. The very fact that we're able to select 100 of its most notable death scenes, over the next dozen corpse-strewn pages, is something of a giveaway in that regard.

To put it into perspective, *EastEnders* has had over 60 deaths since its 1985 launch, while *Coronation Street* has managed a measly 100-plus in five decades. *Doctor Who*, on the other hand, was born in 1963 and had already sailed past the 1000 mark by the mid-1980s, as our own *Time Team*'s death counter will attest! What's more, the vast majority of those fatalities had external causes... violent murder, for instance. *Doctor Who* thankfully doesn't do much in the way of terminal illness and soapy death-bed melodrama.

"On my very first meeting with BBC Wales," says *Dalek* writer Rob Shearman, "in the early days of *Doctor Who*'s 2005 revival, we all sat around the conference table and tried to piece together what *Doctor Who* actually was. 'I think it's about death,' said Julie Gardner. And I think she was right."

"Maybe I'd eaten too much chocolate that day," laughs Julie now. "*Doctor Who* is all about life *and* death, and the choices made for right and wrong. I love this show because even whilst we set stories in alien, far-off galaxies, they always speak about what it is to be human – in life and death."

> "YOU'VE GOT TO HAVE DANGER. IF THAT DANGER'S GOING TO BE REAL, SOMEONE HAS TO DIE!"

So true. Nevertheless, if you're a guest character on *Doctor Who*, you're much more likely to expire by its closing credits than live to tell your grandchildren about your mildly perilous adventures on Necros, Telos or indeed Earth. So why all this death in the show we love?

"*Doctor Who*'s stories are told on a grand scale," considers Rob. "The entire universe of space and time is its canvas. As a result, the consequences are writ large. In a soap opera the drama might hinge upon whether somebody's affair is going to be found out, or whether a family secret will come to light. In most storytelling, what is at jeopardy is largely domestic. *Doctor Who* is about a hero who doesn't 'do domestic'. His concerns are so vast and all-encompassing that it's only death and destruction which are offered up should he fail."

"You've got to have danger," says Terrance Dicks, the former *Doctor Who* writer and script editor who has bumped off entire planet-loads of characters. "And if that danger's going to be real, then someone's got to die! It's no use being a villain if you're not going to do villainous things."

"Death lets you know what's at stake," agrees writer James Moran, whose forthcoming episode *The Fires of Pompeii* is pretty much guaranteed to entail limited lifespans. "You have to make it clear how bad things could get if the Doctor doesn't turn up. And sometimes, of course, it's just funny."

As we gaze back through *Doctor Who*'s history, over the following 11 pages, it's impossible to avoid noting just how much morbid, and often downright gruesome, material it has smuggled onto primetime TV. "Strange, isn't it," considers contemporary *Doctor Who* scribe Gareth Roberts, "especially as *Doctor Who* was so morbid from the very beginning. I guess because it was never considered purely as a children's programme."

"I think it stopped being a children's show in the 1970s, around me and [producer] Barry Letts' time," judges Terrance. "Still, Barry and I thought of it as a family show. You always tread a fine line, but Barry was very responsible: very concerned not to let things become too horrific. They got away with stuff in [producer Philip] Hinchcliffe's times that Barry would never have allowed."

Says writer Paul Cornell, who has contributed some of *Doctor Who*'s most emotionally affecting demises: "For so many years, violent death was suitable for a pre-watershed audience. And of course *Doctor Who* had a fantasy context, which meant things were so much more distanced."

He adds that *Doctor Who*'s treatment of death has changed over the decades. "Back in the day, it was an off-hand and often pretty meaningless part of adventure entertainment. The early William Hartnell episodes, made by the wartime generation, treated it more seriously, but it soon became a matter of throwing one's hands up and falling over."

The irony, of course, is that *Doctor Who* is one of the most life-affirming TV shows you could ever hope to view. Is this because of, or in spite of, all the death? "Both," says James. "Because no matter how bad it gets, the Doctor is always there to save the day. And without the darkness and death you might not appreciate what a difference he makes."

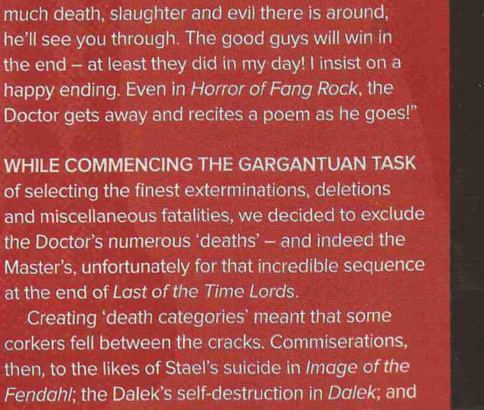
"The regeneration makes it life-affirming," asserts Paul. "That, and the fact that our hero tries his best not to participate in the violent death-dealing himself. He's not a pacifist, but he'd like to be one."

"I love it in *The Christmas Invasion*," says Gareth, "when people die suddenly and needlessly because the Doctor's not around – it shows us that without the Doctor the universe is cold and random and cruel. He represents an almost unreachable ideal; solving problems and leaving the least possible amount of dead in his wake. Okay, he was having an off-day at Fang Rock..."

"As I wrote years ago," says Terrance, "the Doctor is never cruel or cowardly, and always on the side of truth. He's a true hero. No matter how much death, slaughter and evil there is around, he'll see you through. The good guys will win in the end – at least they did in my day! I insist on a happy ending. Even in *Horror of Fang Rock*, the Doctor gets away and recites a poem as he goes!"

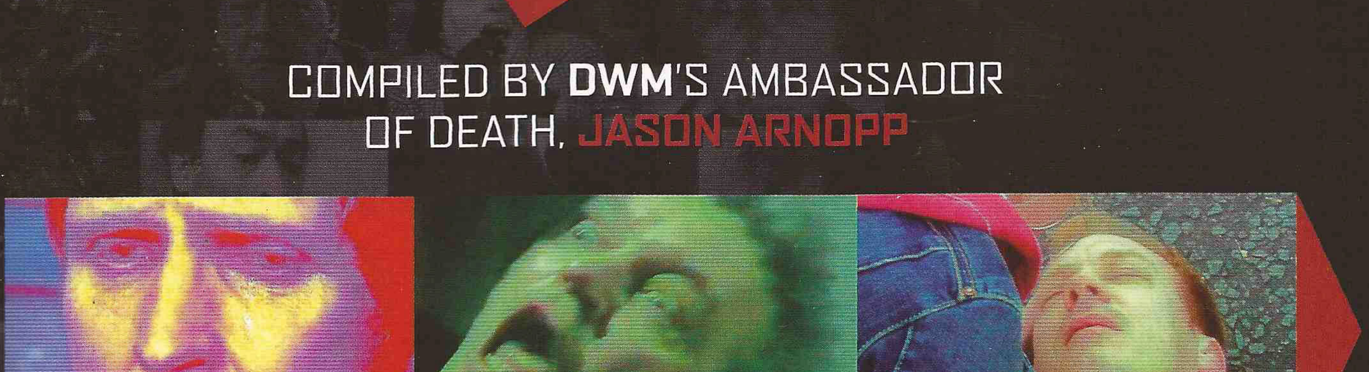
WHILE COMMENCING THE GARGANTUAN TASK of selecting the finest exterminations, deletions and miscellaneous fatalities, we decided to exclude the Doctor's numerous 'deaths' – and indeed the Master's, unfortunately for that incredible sequence at the end of *Last of the Time Lords*.

Creating 'death categories' meant that some corkers fell between the cracks. Commiserations, then, to the likes of Stael's suicide in *Image of the Fendahl*; the Dalek's self-destruction in *Dalek*; and Li-Hsen Chang's opium-assisted passing in *The Talons of Weng-Chiang*. Let's face it – 99 per cent of *Doctor Who* deaths are compelling in some way, because the show is brilliant. So this isn't really a Top 100 list in the judgmental, countdown sense (at least, not until we get to the final five). It's more a tremendous opportunity to explore and celebrate one of *Doctor Who*'s most constant elements, right across its glorious 45-year expanse. Like James says, it's also a bit of a laugh...


The Doctor mourns the Master in *Last of the Time Lords*. Sadly disqualified, as we don't believe he's gone for good...

DOCTOR WHO'S ALL-TIME 100 GREATEST DEATH SCENES

COMPILED BY **DWM**'S AMBASSADOR OF DEATH, **JASON ARNOPP**



DOCTOR WHO'S ALL-TIME 100 GREATEST DEATH SCENES

CLASS DISMISSED!

School Reunion (2006) *Young student killed by Headmaster... before the opening titles!*

■ "This scene rocks in a nice, clipped, thoroughly satisfying pre-titles way," admires Paul Cornell. Yes, if ever there was a scene which effectively sets up a villain as truly malevolent, it's this one. The school nurse has sent Mr Finch a pupil – she's not feeling well, but she's about to feel a whole lot worse. After establishing that the child is an orphan ("No-one to miss you..."), Finch announces that it's nearly time for lunch and leads her into his office. Then he assumes Krillitane form with a great, shadowy flapping of wings and the rest is literally unthinkable. Yet another display of what *Doctor Who* can get away with.

THE LADY VANISHES

The Creature from the Pit, Part Four (1979) *Lady Adrasta makes an unusually sharp exit.*

■ In *Doctor Who*sville, you rather expect each story's villain to make it through to the final 10, maybe even five, minutes. We want their oh-so-richly-deserved comeuppance to be the final item on the menu. Imagine our surprise, then, when the horrible Lady Adrasta is engulfed by Wolf Weeds then squashed by huge alien life-form Erato mere minutes into Part Four! Commendably maverick writing there, from David Fisher.

"This one's surprising," comments Paul Cornell, "in that it's mis-timed! The last episode of what is, at times, a very well-written story doesn't fit at all."

DANGER! HIGH VOLTAGE!

The Trial of a Time Lord, Part Nine (1986)

Edwardes should have just said no to hydroponics.

■ "What harm could it do?" asks Melanie Bush, while sweet-talking Edwardes into showing her the Hyperion's hydroponic centre. "I'll no doubt regret this," he smirks, and is shortly proved right as thousands of volts surge through his contorted frame. Mel screams in the key of F (to match the cliffhanger's musical shriek) as a fireworks display explodes above the Vervoids' assembled pods, which begin to open. Besides being the *Trial* season's most arresting cliffhanger, it's also one of only two which don't hinge on a close-up of the Sixth Doctor's face!

WATER WAY TO GO

The Shakespeare Code (2007)

Lynley suffers "an imbalance of the humours".

■ The fact that he dies, in itself, isn't the surprising thing. After all, Master of Revels Lynley intends to shut down the Globe Theatre's performance of *Love's Labours Won*, which is so key to the witchy Carrionites liberating the rest of their bothersome species. So Lynley practically has 'Kill me' scribbled all over his forehead in quill ink. No, it's the *way* in which he dies which hoists the eyebrows. Bravo. Author! Author! You don't see many people drowning in the middle of a dry street. Well, not since...

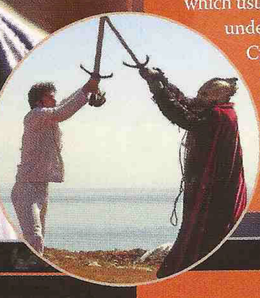
"Yes," says *The Shakespeare Code*'s writer Gareth Roberts, "I know the Doctor saw a man drown on dry land in *The Mind of Evil*. He just forgot, okay? I didn't, but he did. Somehow the line, 'I've seen a man die like that before in 1971' didn't feel right..."

"NO SECOND CHANCES"

The Christmas Invasion (2005)

The Sycorax leader is foiled by fruit.

■ A new Doctor is born, and the Sycorax leader soon finds out what kind of man he is. Having defeated the mighty warrior in a sword fight, miles above the Earth's surface, the Tenth Doctor gives him the chance to leave in peace. When the fiend attacks the Doctor instead, one hurl of a satsuma sends the Sycorax tumbling to his death. It's an extremely rare example of the Doctor directly dispatching an enemy – something which usually only happens when our hero's under extreme duress, taking out the Cyberleader in *Earthshock*, for instance, or using a D-Mat gun in *The Invasion of Time* to prevent Sontarans from taking control. Still, he gave Big Fella a chance. And *did* get a hand lopped off for his troubles...



JACK AND THE EYE-STALKS

The Parting of the Ways (2005)

Captain Jack Harkness peeks beyond the veil.

■ At this point, Captain Jack has been with us for five episodes, since *The Empty Child*. Having grown from con man to companion, he'll now do anything for the Doctor and Rose. Including die. Yet, it's still a shock when Jack fires his last bullet, then stands firm before three invading Daleks. Surely something will happen to distract Skaro's finest, right? Wrong – Jack gets blasted and hits the wall, dead. Simple as. The fact that Bad Wolf Rose later resurrects Jack, inadvertently making him immortal, doesn't detract from this initial jaw-drop moment. A truly huge death, with real repercussions for *Doctor Who* and *Torchwood*.

CYBER JACKIE

The Age of Steel (2006) *Rose's parallel mum gets cyberised.*

■ Okay, we know it's not *really* Jackie Tyler, our beloved loud-mouthed, warm-hearted jezebel from the Powell Estate. She's Alt-Jackie, or whatever you care to call her. But damn it all, she's still an actual flesh-and-blood person who looks and acts much like Jackie. So for our money it's pretty shocking to realise that she's become a Cyberwoman – and harrowing to see her husband Alt-Pete Tyler's reaction to the atrocity.

"What is so appalling about Jackie's death," reckons Rob Shearman, "is not simply that she's sliced and diced, but that she's quickly lost in the crowd and can no longer be identified..." To add insult to injury, Cyber Jackie then grasses Pete up to her fellow cyborgs, leading to his and Rose's capture. The minx.

FALL FROM GRACE

The Caves of Androzani, Part Three (1984)

Going down, Mr President?

■ "Your Excellency's safety is my sole concern," Morgus assures the President with one breath, then shoves him down a lift shaft during the next. Murder doesn't come any more two-faced than this, or any more surprising. As the President plummets to his doom, no doubt he's reflecting on his two big mistakes. One: standing near an open lift shaft. Two: trusting a creepily pony-tailed gentleman who keeps making asides to an imaginary camera.

15 SURPRISING DEATHS...

PRESIDENT EVIL

The Deadly Assassin Part One (1976)

The President of Gallifrey is shot... by the Doctor?!

■ At the start of this episode, the Fourth Doctor suffers a precognitive vision of the President of Gallifrey being assassinated. Come the cliffhanger, several million mouthfuls of Saturday night tea very nearly go down the wrong way, when the Doctor strolls along the Panopticon's upper gallery, then seems to grab a staser gun, aim and 'ice' the President himself! It's a crime so heinous that Cardinal Borusa is subsequently moved to declare, "We live in evil times."

"I remember how *odd* that scene seemed," says Russell T Davies, "like a completely different genre. It didn't really surprise me – I just remember feeling very lost!"

Paul Cornell begs to differ: "It's the absolute blinder of surprise and reversal, so amazing to a kid that it feels physically hard to watch. The whole story plays these surprises as if we shouldn't be bothered by them at all, which gives them another degree of impact on top of that."

It later transpires that the Doctor was aiming at the *real* killer. Furthermore, his pesky skull-faced nemesis, the Master, is behind the whole sorry scandal, tucked away in Gallifrey's catacombs like some malignant, cowled slug. Which admittedly isn't much consolation for the President.

TIME STOPS FOR TREMAS

The Keeper of Traken, Part Four (1981)

Nyssa's dad falls foul of, and becomes, the Master.

■ "*Doctor Who* is back!" says an appreciative Paul Cornell of this scene. It's one of those classic *Doctor Who* moments where you think the whole story's been wrapped up very nicely. Serenity has been restored to Traken. The Source has been stabilised, the Master has been sent packing with a flea in his charred ear, and all things considered, the White Guardian will be tremendously proud of the Fourth Doctor. Oh yes, make no mistake about it. Bring on the dancing girls! But wait a minute – Tremas makes the grave error of investigating a newly-appeared grandfather clock, which we know from *The Deadly Assassin* to be the Master's TARDIS. In an agonisingly grim merging of minds, Tremas is possessed by a cackling Master. Just like that, Nyssa's father is no more, his body rendered a mere costume for evil – and Anthony Ainley makes the transition from supporting role to returning regular.

Gareth Roberts remembers the grand occasion well. "I replayed my Pinnacle C60 cassette recording of that over and over and over again," he beams. "I was so excited!"

PAST PERFECT

The Daleks' Master Plan: The Traitors (1965) *Katarina becomes the first companion to perish.*

■ Here's a death which really embodies both *Doctor Who*'s scope and its ability to break your heart. One minute Cassandra of Troy's handmaiden Katarina is in 1184 BC, the next she's on Mavic Chen's spaceship, about to surprise the hell out of viewers. While *Doctor Who*'s universe was clearly packed with peril, a companion couldn't actually *die*, could they? Even if they believed that their death had been foretold by prophecy? Surely not! Almost two decades before the events of *Earthshock*, Katarina's passing – courtesy of her opening an airlock to eject herself and her mentalist captor Kirksen into space – truly demonstrated that no-one was to be taken for granted in this remarkably edgy TV show.

MAJOR INJURY

The Caves of Androzani, Part Four (1984)

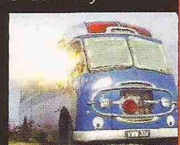
Salateen is gunned down in an ambush.

■ *Caves* features twice in this category for good reason. Everything in *Caves* seems as real as the bullets which hurtle around with alarming frequency. So when Salateen bites the dust, it's another slice of vivid reality, as well as one of writer Robert Holmes' meditations on the evil that men do. You wouldn't want *Doctor Who* to be this stark every week, but it's certainly running high on unpredictability.

GET ON THE BUS, FORGET ABOUT US...

Delta and the Bannermen, Part Two (1987)

Murray and the Navarinos' holiday ends badly.



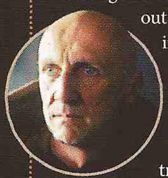
■ "It's so incredibly tonally wrong!" marvels Gareth Roberts, of the bizarre moment when the Bannermen blow up a bus-load of innocents. "Though it gives Bonnie Langford a chance to act."

"Curiously underdone," says Paul Cornell, "in a story that does whimsical and fun so well that it doesn't quite know how to shift gears into serious."

"Actually, I loved that one," says Russell. "In a colourful, fun story, there's suddenly a massacre. Of harmless, nice people! It's a great moment – direction, music, acting are all at their best there."

MONKY MAGIC

Tooth and Claw (2006) *Father Angelo is not amused to be shot by Queen Vic.*



■ Contemporary prime-time TV slots don't tend to depict much human-on-human aggro. Let alone any queen-on-monk rucking. So when Queen Victoria pulls a small-but-deadly pistol from her handbag and blows Father Angelo's wicked brains out (that last detail's just in our fevered imaginations, you understand), it's an unexpectedly exhilarating jolt, like Quentin Tarantino at his best. Pauline Collins really sells the moment with her facial expression and tremulous trigger-hand.

DINNER IS SERVED

The Ambassadors of Death, Episode 5 (1970)

UNIT catering has an off-day.

■ While locking up nervy scientist Lennox, Sergeant Benton reassuringly informs him, "You can't be safer than in a cell." Well, evidently you can, because Lennox ends up 'brown bread.' In the progress, *Doctor Who* launches its own equivalent of *Reservoir Dogs*' long-running 'Who shot Nice Guy Eddie?' debate. Namely, 'Who brought a deadly radioactive isotope cylinder into Doctor Lennox's cell, disguised as a lovely pie?'

5 AMUSING DEATHS...

SMOKIN'!

Delta and the Bannermen, Part Two (1987)

■ When 50s-throwback bounty hunter Keillor gets zapped, only his blue suede shoes remain, smoking like chimneys. A splendidly ludicrous moment in a story which is very much at home to Dr Ludicrous.

SHE'S ELECTRIC

Warriors of the Deep, Part Three (1984)

■ Doctor Solow is *en route* to an escape pod. But first, she decides to plant a karate kick on the Myrka's gullet. And naturally gets electrocuted. Because that's what Myrkas do. Solow did not think this through, we're saying.

DISPOSED OF!

Paradise Towers, Part Three (1987)

■ Only *Doctor Who* could offer up a brilliantly bonkers moment in which two elderly cannibals named Tilda and Tabby are dragged into a waste disposal system by a large metal claw.

FONDANT FAREWELL

The Happiness Patrol, Part One (1988)

■ Rib-tickling though it may be, the scene in which The Kandy Man kills a prisoner by means of "the Fondant Surprise" gets mad props from *Doctor Who*'s cognoscenti. "Fantastically weird and dark!" admires Russell, while Paul adds: "Very nasty – the non-conformist smothered by the state. And one villain tastes it afterwards!"

GURN TOO SOON

The Horns of Nimon, Part Four (1980)

■ Soldeed's slow death is a top-notch example of megalomaniacal gurning and grinning even in the face of defeat. "You foooooools!" he cries, setting off a chain reaction which will destroy the Nimon Power Complex. A truly legendary turn from Graham Crowden.

20 GRUESOME DEATHS...

A REAL PEA SOUPER

Ghost Light, Part Three (1988)

Inspector MacKenzie proves surprisingly nutritious.

■ It's not so much "'Ello 'ello 'ello" as "Bye bye bye" for Inspector MacKenzie, the cream of Scotland Yard. He is transformed into primordial soup and served at dinner. "Memorably gruesome" and "Great grand guignol" are two just of the expressions Paul Cornell uses to praise the man's blackly comic fate.

LONDON'S BURNING

The Visitation, Part Four (1982)

Terileptils fizz, crackle and pop.

■ Prosthetic effects often give you an unexpected degree of ickiness. So it is with this climactic sequence, in which the three Terileptils' weapons overload and detonate, kickstarting a blaze which will become the Great Fire of London. It's perhaps their tormented shrieks, as much as the way their faces bubble and melt, which prove so unforgettably unnerving.

KILL A QUEEN

The Trial of a Time Lord, Part Four (1986)

Katryca and Broken Tooth get zapped.

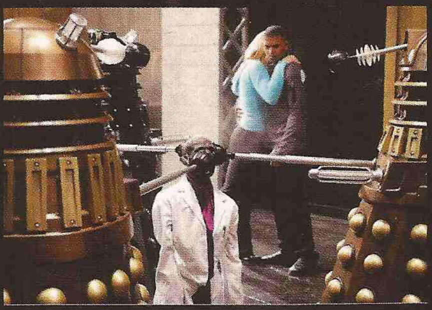
■ A surprisingly powerful scene, as Queen Katryca and Broken Tooth fall foul of an energy discharge from the robot Drathro. The charred couple's simple make-up looks horribly effective and a few *Destiny of the Daleks'* extras could take lessons in convincing death throes from Joan Sims and David Rodigan.

BURNS NIGHT

Resurrection of the Daleks, Part One (1984)

Guarding Davros? It's a gas.

■ Daleks invade a prison space ship where their creator, Davros, is being held in stasis. Watch-officer Osborn and her guard enter Davros' chamber, intending to kill him. Millions of viewers are immediately put off their tea as Osborn's guard turns to reveal his face half covered in grotesque burns, thanks to the Daleks' poisonous gas. So, naturally, she shoots him. The Fifth Doctor's era at its toughest and, in some ways, its most gratuitous.



WISE UP, SUCKER!

Doomsday (2006)

Doctor Singh has a face-off with Daleks.

■ 2005's *Dalek* saw Robert Shearman imbue the much-parodied Dalek 'sink plunger' with newly homicidal powers, when it suckered torturer Simmons' face. *Doomsday* takes this a grim step further, as Doctor Singh is forced to kneel between three Daleks, who reduce him to a mere husk. Ulp.

SHOCK TROOPS

Earthshock, Part One (1982)

Snyder and her people are rendered mush.

■ One of 1980s *Doctor Who*'s more memorable images, to be echoed 25 years later in *Voyage of the Damned*, is the systematic flaring of blobs on a scanner's screen, followed by their disappearance. Each of these blobs represents a human trooper, investigating an underground cave system and losing their lives in one-sided combat with the Cybermen's guardian androids.

Those blobs would have sufficed to communicate the slaughter both simply and cheaply. Yet *Earthshock*'s decidedly gritty tone is soon established, as we see exactly what the android's palm-fitted blasters have done to Lieutenant Scott's squad. Not only that, but we see it close-up. Snyder has become a steaming, bubbling heap of green pus, with only her name-badge to identify her.

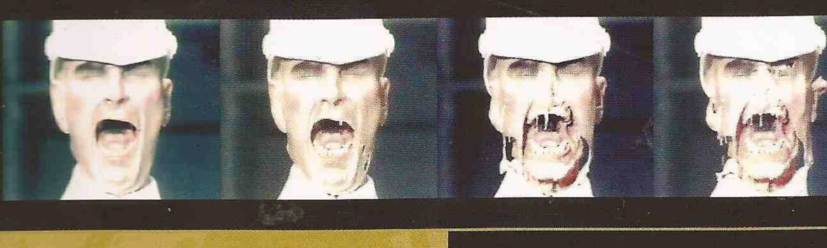
"Another favourite," says Russell. "Unusually gruesome, and I loved the way the camera really dwelt on that. It's hard to care for generic Troopers you've hardly met, but they made it work."

FIRE & ICE

Dragonfire, Part Three (1987)

Kane quite literally loses face.

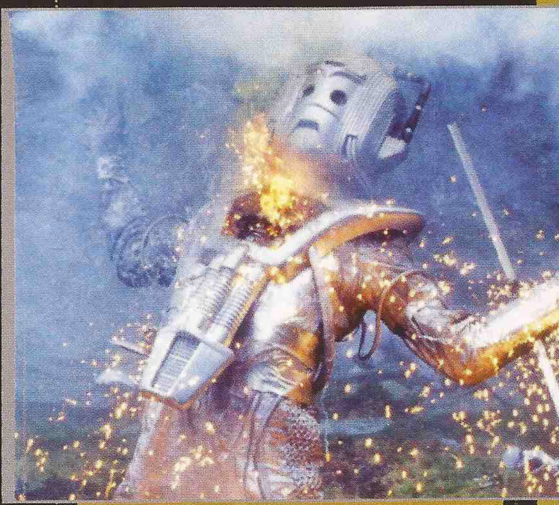
■ One of the show's more notably graphic deaths occurs when Iceworld's dastardly overlord Kane makes the mistake of opening the Ark of the... oh, hold on, sorry, we became momentarily confused. Kane actually discovers that his home planet Proamnon no longer exists, and it drives him over the edge. He opens a screen on his spaceship and scorching light-rays make short work of infiltrating his sun-tan lotion. Can't say we're bothered, though: the bloke's a wrong 'un.



LICENCE TO DISTILL

The Talons of Weng-Chiang, Part Three (1977) *Magnus Greel drains an innocent of life.*

■ One minute, you're a Victorian-cleaning lady, enjoying your workmates' bawdy banter. The next, you're standing hypnotised in a Distillation Chamber which a fugitive from the fifty-first century intends to use in order to drain your very life essence. A second woman in the fiend's underground lair is only pretending to be hypnotised, but she faffs about so much that he operates the Chamber, leaving you slumped and blackened, your skin 'dry, like old leaves'. Funny old world, eh?



ROBOT WARS

The Five Doctors (1983)

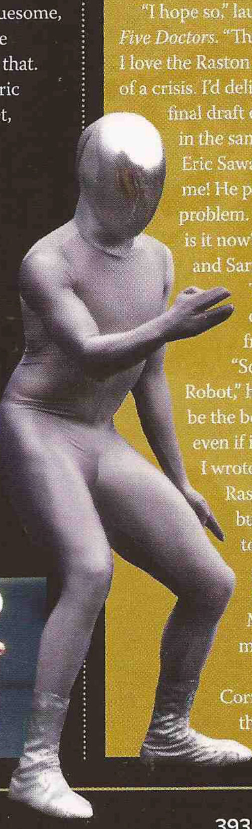
Raston Robot vs Cybermen. Fight! Fight!

■ "Best. Massacre. Ever," enthuses Russell of *Doctor Who*'s most violent sequence. "Heads go flying! Arms! Guts! On Children In Need night! We should really bring those Rastons back one day, they were brilliant."

"I hope so," laughs Terrance, scripter of *The Five Doctors*. "There'll be a few quid in it for me! I love the Raston Robot, but it actually came out of a crisis. I'd delivered what I thought was the final draft of the script. But I was working in the same building as the script editor, Eric Saward, so he could easily reach me! He phoned up and said there was a problem. 'Oh come on Eric,' I said. 'What is it now?' He said that the Third Doctor and Sarah Jane Smith got to the Dark Tower too easily. They needed to encounter something terrifying, frightening, original – and cheap!

"So I came up with the Raston Robot," he continues. "It turned out to be the best thing on *The Five Doctors*, even if it was a last-minute inspiration. I wrote about a battle between the Raston Robot and the Cybermen, but the director really went to town and made it an immensely gory sequence, with Cybermen being sliced and decapitated! My script certainly didn't mention Cybermen vomiting!"

"Great fun," summarises Paul Cornell. "They're only Cybermen: they're made to be massacred!"



15 SELF-SACRIFICES...

SHUT THAT DOOR!

The Tomb of the Cybermen, Episode 4 (1967) *Toberman seals the Cybermen's fate.*

■ Look out, it's the Cybercontroller! Just as the Doctor is about to re-seal the titular tomb, the biomechanical bullyboy attempts to leave through its big front doors. The late Kaftan's huge manservant Toberman steps in to save the day, closing the doors, sealing in the Cybermen, and killing himself and the Controller in the process. If he'd known of all the Cyber-stories that would follow, he mightn't have bothered.

HUMAN SHIELD

Tooth and Claw (2006) *Sir Robert delays the werewolf.*

■ There are a couple of self-sacrifices in this episode, what with Captain Reynolds attempting to hold off the rampaging werewolf and being torn apart for his trouble. Yet Sir Robert is the man we know best, and sympathise with most. He is a good man, forced to act badly. "The whole thrust of the character is the dilemma he faces between saving his wife and his Queen," says actor Derek Riddell. "He's a staunch monarchist and his duty to the Queen is a huge thing, but towards the end of the episode Captain Reynolds calls him a traitor to the crown, which weighs heavily on him..."

OUT OF CONTROL

Day of the Daleks, Episode Four (1972) *The controller is exterminated for betraying the Daleks.*

■ 'Human controller for the Daleks' probably looks cushy in the newspaper ad. Then you come to do the job, and realise it's all about cruelty and killing. Eventually, you get sick of it and deliberately let the Doctor escape. And that's when the Daleks force you into redundancy...

TIL DEATH US DO PART

42 (2007) *McDonnell jettisons herself and husband into space.*

■ "Poor Kath McDonnell," mourns Chris Chibnall, *42*'s writer and *Torchwood* co-producer. "She only stopped to get some fuel! Then, what with one thing and another – mostly sun-possession – she ends up having to throw herself and Korwin into space. I do love a good self-sacrifice. She's a bit of a dodgy captain: her last action is probably the only noble thing she's done in her life; redeemed at the last. In the script, I merrily wrote: 'Balletic, beautiful slow motion, McDonnell and Korwin, clasping each other, are sucked out of the ship into the sun.' Ha! Easy to write; next scene! Weeks of planning, stunts and CGI later, Graeme Harper and the FX teams make that moment a thing of beauty."

ON THAT BOMBSHELL

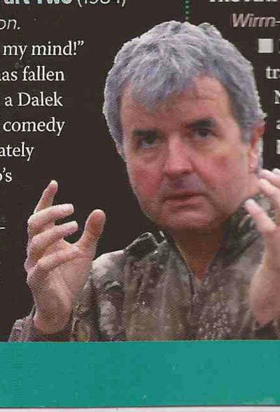
The Dalek Invasion of Earth: Day of Reckoning (1964) *Dortmun dies while conducting research.*

■ From the moment that crippled rebel Dortmun tells Barbara to pass on his bomb-making notes to the Doctor, we know he's planning to peg it. The image of a man rising unsteadily from his wheelchair to face three Daleks is one not easily dismissed from the mind. Shame his bomb doesn't work.

"Terry Nation rather invented the noble sacrifice for *Doctor Who*," observes Paul, "taking his cue from war movies. Still memorable all these years later."

GO BOOM? NOT LIKELY!

Resurrection of the Daleks, Part Two (1984) *Stien decides which side he's on.*



■ "I can't stand the confusion in my mind!" yells Quartermaster Stien, who has fallen prey to Dalek conditioning. Is he a Dalek agent, the Doctor's ally or half of comedy duo *The Likely Lads*? Stien ultimately redeems himself in the spaceship's Self-Destruct Chamber. He's exterminated, but not before pre-empting Eva Herzigova's iconic "Hello boys" line by two decades and blowing the craft to atoms.

LOVING ANGELS INSTEAD

The Unquiet Dead (2005) *Gwyneth falls foul of the Gelth.*

■ One of the most tragic losses of life in *Doctor Who*'s revived 2005 run is that of servant girl Gwyneth. Mark Gatiss' script and Eve Myles' performance unite to make her so loveable that her eerie death at the hands of the Gelth is truly heart-rending. When Gwyneth steps under that archway in the morgue, she thinks she's going to save the Gelth, her 'angels'. Instead, she saves the entire world. Not bad for a lady who Rose assumes incapable of making her own choices.

COR BLIMEY GOVERNOR

The Sea Devils, Episode Four (1972) *The prison boss tries to right his mistake.*

■ "Trenchard's basically a good guy," says Terrance, who scripted this tale. "Just misguided. The Master wins him over by appealing to his patriotism. He's essentially quite a sympathetic character. You always ideally want everyone to have some kind of motivation for what they do."

Trenchard's gun battle with Sea Devils, of course, leaves him lying deceased in a corridor, in a moment nicely directed by Michael Briant. "Trenchard's death is better in the novel," notes Paul, "which Malcolm Hulke turns into a masterpiece of characterisation, as the Doctor takes the safety catch off the gun so Trenchard will seem to have died a hero."

NOAH'S ARC

The Ark in Space, Part Four (1975) *Wirrn-Noah blows up his rocket.*

■ Despite having been transformed into a giant wasp, Noah shows "more than a vestige of human spirit" by leading the Wirrn swarm into a rocket, then deliberately forgetting to set the stabilizers. After a touching – if insectoid – farewell to Vira, he's destroyed along with the rest of the Wirrn. Noble.

AYE, ROBOT

The Robots of Death, Part Four (1977) *D84 gives its life to defeat Taren Capel.*

■ We almost put this in the Tear-Jerking Deaths category, then remembered that D84 is a machine and got a grip of ourselves. Yet the endearing automaton's fate is beautifully set up – it chooses to trigger the Doctor's device which will "deactivate" any robot within range. His final "Goodbye, my friend" really twangs the heart-strings. Especially when his head explodes.

PEX AND THE TY

Paradise Towers, Part Four (1987)

Pex tops himself to depose Kroagnon.

■ He may have fled from war, but Pex finally proves himself a hero here. When the Doctor's plan to booby-trap the Chief Caretaker's reanimated corpse goes awry, Pex steps in and loses his life. Still, it's one in the eye for Kroagnon, Paradise Towers' ghost in the machine.

ALTER EGO

The Family of Blood (2007)

Mr Smith 'dies' to bring back the Doctor.

■ "We absolutely shouldn't see the moment," says writer Paul, referring to the way in which the Doctor regains his 'real' personality off-screen. "All that's been said needs to be said, and David Tennant plays a blinder as the Doctor pretending to still be Smith. That's his best bit of acting.

The levels involved boggle the mind. Smith has tried everything he can to avoid having to do it, all the stages of grief, if you like, grieving his own death. He asks for this cup to be taken from him, to pursue the metaphor that's at the heart of this story. I don't think that, once it's done, Joan says a word to him. I think she closes her eyes and he walks out the door, and she isn't quite sure if he's ever going to come back. Or even if she wants him to."

FAN PRESSURE

Love & Monsters (2006)

LINDA defeats the Abzorbaloff.

■ The London Investigation 'N' Detection Agency are having a tremendous time, discussing the Doctor and playing some top tunes. Then Victor Kennedy, secretly the Abzorbaloff, waddles in and swallows most of them. It's only right, then, that LINDA should band together and tear the gluttonous alien apart.

EXPLODE THE BOMB!

Revenge of the Cybermen, Part Four (1975)

Lester undoes his harness. Boom!

■ Space Station Nerva's young officer Lester is a hero twice in the space of minutes. First, he prevents Harry from unwittingly blowing up the Doctor. Then he takes out some Cybermen with the bomb strapped to his own back.

GALLOWAY MAKES GOOD

Death to the Daleks, Part Four (1974)

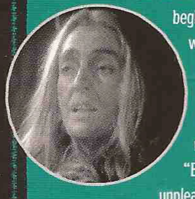
The amoral lieutenant destroys the Dalek ship from within.

■ "This is the traditional Terry Nation cliché," remarks Gareth on this under-rated story's explosive resolution. "The anti-hero who's not so bad after all, like Avon in *Blake's 7*. It's a cliché because it works every single time."

10 MILESTONE DEATHS...

CHECKING OUT FIRST

100,000 BC: The Forest of Fear (1963)



■ *Doctor Who*'s illustrious body count begins, as Old Mother meets the wrong end of a knife, in only the series' third episode. "The first 13 episodes of *Doctor Who* play by different rules," observes Gareth. "Everything is much more unpleasant and real. *Too* harrowing, but I'm so glad they did it that way at the start."

EFFECTIVE EXIT

The Daleks: The Ambush (1964)

■ Lucky old Temmosus, eh? The peace-craving Thal leader has the joint honour of suffering the first ever death-by-Dalek and the first ever demise involving special FX. The boy must be proper chuffed.

DEAD FUNNY

The Romans: Conspiracy (1965)

■ The show's first comedy casualty is notched up when Nero asks Tigilinus to sup from his poisoned wine goblet. Tigilinus does so, then kicks the bucket. No doubt scripter Dennis Spooner was relieved to have typed Tigilinus' tricky name for the last time.

VICTIM NUMBER ONE

Terror of the Autons, Episode One (1971)

■ When scientist Goodge set off with his lunch box that morning, he never dreamt his shrunken cadaver would soon be placed inside it. Yet Goodge is unwittingly part of the Master's first story, becoming the villain's premier victim. We strongly suspect that the Master has a Dolls House of Doom, squirreled away somewhere...

CONTROVERSIAL!

Terror of the Autons, Episode Two (1972)

■ *Doctor Who*'s most controversial death of the 1970s comes when John Farrel Senior is strangled by a troll doll in his own home. "Oh, everyone talked about that in school the following Monday," recalls Russell. "Everyone. Even girls. A living troll! One of the creepiest images ever. Just ignore the CSO when you watch it now – us kids couldn't see it!"

"Even though Barry Letts specified that the troll had to be ugly and frightening from the start," says Terrance, "after that episode children were refusing to take their teddy bears to bed in case they grew fangs and attacked them! So maybe that scene did go a little too far."

FIRST BLOOD

Genesis of the Daleks, Part Four (1975)

■ If we're talking chronology then Ronson – or "THE THAL SPY!" as Davros uncharitably rants – is the Dalek's first ever exterminatee. Fittingly, he's one of the scientists who helped birth the vicious mutations. Ha! That'll learn him.

RUNNING OUT OF TIME

City of Death, Part Three (1979)

■ Count Scarlioni cruelly rewards Kerensky, his faithful scientist servant, by turning him into a guinea pig. Not literally, you understand, but he does activate the genius' own machine which graphically ages the poor man until he's a mere skeleton. A generation is understandably traumatised as a result – it's a bit like watching Basil Fawlty murder Manuel.

PIG OUT

Aliens of London (2005)

■ Tears before bedtime among younger viewers, by depicting a pig running around in a space-suit, then being given a third eye by a trigger-happy grunt. "That's one of the great things about modern *Doctor Who*," says Paul. "Seconds before, it was a scary monster. But it turns out to be cute, and scared, and we're made to care about it before it dies. Thus, not all monsters are terrible, and the Doctor treats them as he finds them."

SILENT SCREAM

The Parting of the Ways (2005)

■ Lynda with a 'y' is a real companion-that-might-have-been. As it is, she dies a lonely death in a room on the Game Station. If it's any consolation, she witnesses the show's first ever silent "Exterminate!" before the hovering Daleks outside blow the windows in.

COSTLY DEATH

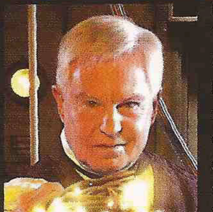
The Impossible Planet (2006)

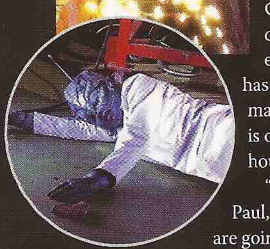
■ Awww, Scooti. Too young to die, too hot to live. Her death, caused by a possessed, rune-faced Toby forcing her out into space, is chilling. And then beautifully macabre, as the Doctor, Rose and her crew-mates watch her corpse floating off towards a churning black hole. "This might classify as Most Expensive Death Ever," notes Russell, "since we had to go all the way to Pinewood to shoot her underwater!"

DOCTOR WHO'S ALL-TIME 100 GREATEST DEATH SCENES

20 TEAR-JERKERS...

CHAN / OH MY GOD! / THO





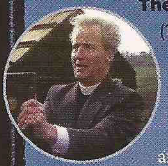
Utopia (2007) *Professor Yana, aka the Master, kills his lovely assistant.*

■ It's the perfect way to re-introduce the Doctor's eternal nemesis. Russell's script cruelly acquaints us with the delightful Chantho – a playful, loyal, clever insect-person, if ever there was one – then has the Master kill her with malevolent relish. The result is one of *Doctor Who*'s finest hours.

"It's our first sign," says Paul, "that these three episodes are going to perfectly describe, and complete, the character of the Master. Someone who literally kills for fun."

"A brilliant set-up," adds Gareth. "Within five minutes of meeting her, I wanted Chantho and the Professor to be happy and escape together – so her death at his hands really hurts. A great way to re-establish one of the most distinctive characteristics of the Master's psychopathy: killing nice people, like Auntie Vanessa and [*The Mind of Evil*'s reconditioned criminal] Barnham, just for the hell of it. Hope and kindness snuffed out for nothing, it's chilling."

YOU GOTTA HAVE FAITH



The Curse of Fenric Part Three (1989) *The Reverend Wainwright dies a broken man.*

■ Especially considering the Rev is portrayed by game-show host Nicholas Parsons, this is an extremely affecting moment in *Doctor Who* history. Those vicious, nail-clipper-dodging Haemovores strip him of his faith as he departs this mortal coil.

"Just beautiful," marvels Paul. "Nicholas Parsons plays the part so well. If only the character had more screen time."

Russell's another fan of this scene. "I do love those bleak deaths," he says. "The deaths utterly without hope or redemption. Think of the Hollywood version, where Wainwright's faith would repel the Haemovores. Ha! Only good old *Doctor Who* could invert that, and make it utterly, deeply grim. And fabulously unnecessary."

GOOD GRIEF

The Twin Dilemma Part Four (1984) *Azmael dies in the Sixth Doctor's arms.*

■ Say what you like about *The Twin Dilemma* (and most people do) but this scene sees Colin Baker and Maurice Denham act themselves silly. We buy into these Time Lords having been pals for centuries, and share the Doctor's grief as Azmael expends his final regeneration.

THE BRIDE INSIDE

The Age of Steel (2006) *The human cost of Cyber-conversion is driven home.*

■ Mad John Lumic's Cyber-invasion struck on the night before Sally Freeman got married. We meet her entombed in a Cyber-suit with a faulty inhibitor, from which her robotic voice can be heard. "I'm so cold," she says, while our hearts melt. When the Doctor lets Sally go, it's a blessed relief.

SCIENCE FRICTION

Full Circle Part Three (1980) *Dexeter's experiments destroy the Marshchild.*

■ The unfortunate sprog might escape dissection, but electrocution claims it instead, when it punches through a screen to get to the Fourth Doctor. He's not amused. "You see," says Russell, "great deaths are all about the acting. And this was one of Tom Baker's last great flourishes, he just *blasts* off the screen."

TINY DEATH

Voyage of the Damned (2007) *Bannakaffalatta draws the short straw.*

■ The *Titanic*'s smallest, reddest, spikiest passenger sadly never gets to go on that date with Astrid. A shame, as we'd have paid damn fine money to see it.

TUMBLE & FALL

Black Orchid Part Two (1982) *George Cranleigh's fortunes take a dive.*

■ There's pathos aplenty atop Cranleigh Hall, as the disfigured botanist-cum-explorer releases Nyssa. When George's brother Charles steps forward to thank him, George recoils and plummets to his doom. An unusual instance of an antagonist's death eliciting sorrow.

THE FACE OF WOE

Gridlock (2007) *The Face of Boe breathes his last.*

■ Lord knows, the passing of this infinitely wise boat-race is saddening enough. Then, ten episodes later, we discover that we were actually watching Captain Jack's final seconds! Well, possibly. Not a dry eye in the house, all over again.

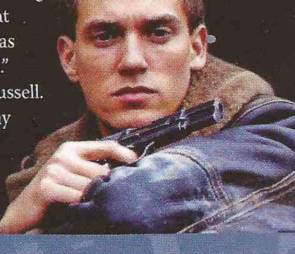
DAY OF RECKONING

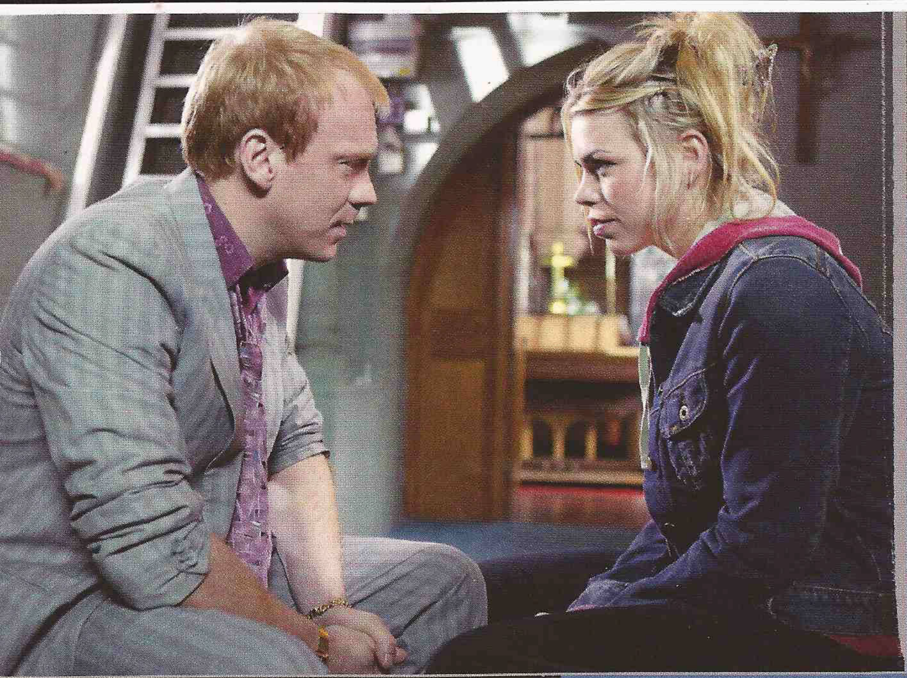
Remembrance of the Daleks Part Four (1988) *The Doctor attends Mike's funeral.*

■ Only a few episodes back, Sergeant Mike Smith (Dursley McLinden) had observed the Omega Device's burial. Now, tragically, the Seventh Doctor and Ace hover by Mike's.

"I loved the funeral," says Paul. "A huge sign that *Doctor Who* had just changed into something very interesting, a show that for the first time in years was interested in consequences."

"I knew Dursley," says Russell. "He was beautiful and funny and so, so talented. Very hard to watch that funeral now."





DO THE RIGHT THING

Father's Day (2005) *Rose's dad puts the world to rights*

■ "I've played out my own fears about my family's mortality so many times in *Doctor Who*," says Paul, the story's writer. "I think it comes over that I'm worried about Pete Tyler too. The whole universe is fixed by the particular death of one man. Things do change because of it: grace enters the world. The hit and run driver stops and talks about it, and doesn't go on his way. And Rose knows she had a dad who was just as good as all those stories she heard."

"Oh, it's not the death really," says fellow *Doctor Who* scripter Steven Moffat, who only stopped crying last Tuesday. "It's the moment before – when we see Pete run out of the church, look up, and see a hovering Reaper. And so far, so typical – good guy about to dodge past a monster, standard issue *Doctor Who*. And then you remember, horribly, what he's dodging past the monster to *do*: he's not going to escape, he's not going to find the secret formula and save the world – he's going to hurl himself under a car and die! And, yes, save the world. Just chilling, and tragic, and unforgettable."

BLINK AND YOU'LL MISS 'IM

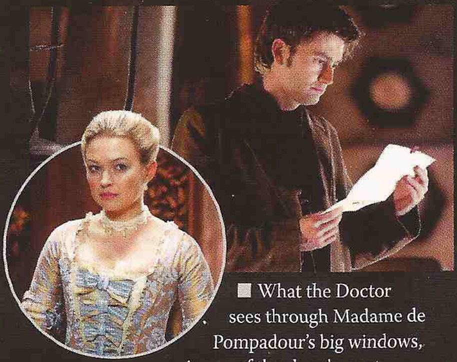
Blink (2007) *Billy Shipton gets old man's hands.*

■ Sally Sparrow meets a hot young DI. Then scary statues transport him back to 1969. What's a girl to do, except watch his pensionable self die in a 2007 hospital?

"There are very few perfect lines of dialogue," says Russell. "They are beyond gold dust. When a line that is literally perfect comes along, you just hug the script and sing and cry and hope you'll capture it in all its glory. Sally's 'It's the same rain' might well be my favourite line in anything, ever."

REINETTE HAS LEFT THE BUILDING

The Girl in the Fireplace (2006) *The Doctor's love affair ends abruptly.*



■ What the Doctor sees through Madame de Pompadour's big windows, is one of the show's most mercilessly heartbreaking images. A horse-drawn carriage, ferrying her coffin out towards the gates. By the time the Doctor comes to read a letter she's left behind, we're in pieces.

"She's gone in a moment," says Paul Cornell, "because the Doctor doesn't walk through time like the rest of us do. Gorgeous."

DIE LAUGHING

The Ribos Operation Part Four (1978) *Binro the Heretic pays for his heresy.*

■ Poor Binro, who learns something that makes him feel vindicated, then gets blown away.

"For maybe the only time, we get a glimpse of the heart underneath Robert Holmes' misanthropic image," suggests Paul. "Binro's death, away from the Doctor's plot, is made meaningful through his moral value, rather than being important to the story. And just for once, that's done so well we don't care."

CLIVE-BUYS-THE-FARM.COM

Rose (2005) *Clive finally learns the truth.*

■ He's devoted so much time to investigating the Doctor and alien life. So it's bittersweet when, in the space of a few seconds, Clive sees beyond the veil of secrecy... then heads beyond the veil of death, courtesy of Auton fire.

UP IN SMOKE

The End of the World (2005) *Jabe adds fuel to the Doctor's fire.*

■ It's one of the most disturbing shots in that 2005 series – a glimpse of Jabe on fire, beyond some huge revolving fans. Because we liked Jabe, and the way she managed to wring a tear out of the Ninth Doctor. Still, her death inspires one of his most memorably vengeful tirades.

MINER THREAT

The Green Death Episode Three (1973) *Jo's friend Bert succumbs to the story's title.*

■ If you're a *Doctor Who* companion, then whatever you do, don't make friends. They'll soon be ex-friends. Case in point: affable miner Bert, who touches some slime and takes almost an entire episode to join the Choir Invisible. Bet she wishes she'd listened to the Doctor and holidayed on Metebelis 3 instead.

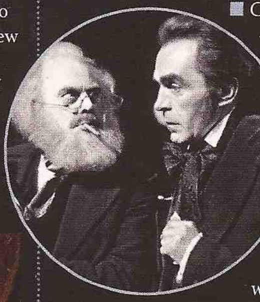
OUT-OF-BODY EXPERIENCE

New Earth (2006) *Cassandra witnesses her own end.*

■ The Doctor and Rose bring a dying Cassandra, in the body of her manservant Chip, to witness her young and fabulous self. So when Chip keels over, Young Cassandra unwittingly watches herself expire. Simultaneously affecting and head-scratching.

CURIOSITY SHOP

The Evil of the Daleks Episode 7 (1967) *Victoria's father takes one for the team.*



■ Careful what you wish for – especially when you're building a time machine, like Professor Edward Waterfield. When Daleks roll out of Waterfield's cabinet and force him to lay a trap for the Second Doctor, it creates a debt which the academic will repay at this story's conclusion, throwing himself in front of our hero and absorbing Dalek fire. The Doctor really should start telling people: "Look, don't go sacrificing yourself for me – I can regenerate!"

RELATIVE DIMENSIONS

Logopolis Part One (1981) *The Master kills Tegan's Auntie.*

■ "Another bleak death," says Russell of the moment when a cackling Master shrinks Tegan's Auntie Vanessa. "What's gruesome here, and dazzling, is that Aunt Vanessa has no idea what's going on. She hasn't got involved; she's not key to the action; she hasn't even met the Doctor; she hasn't seen the size and scale of what's happening around her. She's just murdered, horribly, by a stranger, in a lay-by. In any other world, that's a *Prime Suspect* plot. Fantastic."

CATFIGHT

Survival Part Three (1989) *Ace's cheetah pal fails to cheat death.*

■ The Master upsets yet another of the Doctor's companions when he fatally stabs Ace's furry friend Karra. Countless younger viewers promptly cry into their custard.

DOCTOR WHO'S ALL-TIME 100 GREATEST DEATH SCENES

10 SCARY DEATHS…

ELECTRIC BLUE

Horror of Fang Rock, Part Four (1977) *Rutan-Reuben electrocutes poor old Vince.*

■ It's the smile. The little smile on Reuben's face, which somehow tells his likeable subordinate Vince to fearfully back off. The subsequent grabbing, hand on head, screaming, blue flash and loss of life, stay with you forever.

"*Everyone* ended up dead in this story!" chirps Terrance, its writer. "It was like the last act of *Hamlet*. Vince's death demonstrates one of the tricks of the trade – make a character sympathetic, then knock 'em off! A prime example of that is the death of Janet Leigh's character in *Psycho*, followed by the detective getting killed too! It throws your certainties out the window, which is terrifying."

CHAIR MAN

Terror of the Autons, Episode Two (1971)

McDermott puts his feet up.

■ Recalls Terrance: "Harry Towb, who played McDermott, was quite a well-known actor then, so you didn't expect him to get it! Everyone was quite shocked when he got swallowed by the armchair. I enjoyed writing the Target book for this one: I always say that the great thing about those novels, was that you could improve on the special effects!"

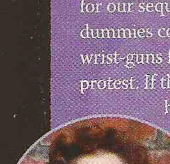
SHOPPING SPREE

Spearhead from Space, Episode 4 (1970)

Autons hit the streets, gunning for bargains.

■ "There's something vaguely worrying about waxworks and shop window dummies," says Terrance, script editor on this Robert Holmes story. "I think this scene really tapped into that fear."

The Third Doctor's début story, *Spearhead from Space* depicts a chilling Auton assault on an ordinary shopping centre, so iconic that it will be echoed by *Rose*, the opening episode of the show's 2005 revival. "We got into terrible trouble for our sequence," laughs Terrance. "Those dummies coming out of the window, with their wrist-guns falling down: there was quite a lot of protest. If there was one thing Mary Whitehouse hated more than sex, it was *Doctor Who*! But of course, whenever we got into trouble for something like *Spearhead*, the viewing figures went up. I can honestly say we never exploited that fact, but it was swings and roundabouts nonetheless!"



MARS ATTACKS

Pyramids of Mars, Part One (1975)

Namin realises he's dispensable.

■ A truly chilling death scene, not to mention one of *Doctor Who*'s finest cliffhangers, this is appropriately soundtracked by a funereal organ crescendo. A black-garbed figure steps out of a vortex/sarcophagus interface. "Smoking footsteps!" marvels Russell. "Have you ever seen smoking footsteps done so well? I loved this so much, I wrote it into *Queer As Folk*."

This newcomer has a voice to freeze your blood solid. He's so evil, he even kills bad guys. Hence Namin's frenzied death throes as this black-garbed figure oh-so-slowly places its hands on his shoulders.

"I'll never forget this dark figure saying, 'I am the servant of Sutekh – he needs no other,'" recalls Terrance. "It was after my time on *Doctor Who*, of course, but it was a particularly horrific moment which just *works*. Very, very scary."

DEAD HARTMAN WALKING

Doomsday (2006)

Yvonne Hartman steels herself for Cyber-conversion.

■ Perhaps because *Doctor Who* likes to keep itself fairly upbeat, we rarely dwell on a character overwhelmed by the knowledge that they're about to die. Which is why Tracy-Ann Oberman astonishes as Torchwood One's Yvonne Hartman, seconds before she's forced to walk into the Cybermen's horrific buzz-saws and other conversion tools. "I did my duty for Queen and country," she gulps, over and over again, as if it's all she can do to avoid adopting the foetal position and going mad. To make matters worse, she's got Jackie Tyler giving her GBH of the ear 'ole!

CLASSICAL GAS

The Sound of Drums (2007)

The Master implements a severe cabinet reshuffle.

■ It's one of the most morbidly iconic images served up by *Doctor Who*. The Master sits gas-masked at a table as Britain's Prime Minister, surrounded by the cabinet members he's just murdered, using fingers to tap out the infernal drum-beat which changed his life forever, all those centuries ago on Gallifrey…

DON'T CARRY ON CAMPING

The Stones of Blood, Part Three (1978)

Doctor Who becomes Friday The 13th.

■ "It's kind of the 1950s horror movie ethos done in one beat," says Paul of the moment when a camping couple are preyed upon by the seriously frightening Ogri. "'You've never met us, but we've just had sex, awkwardly clothed as we are. Oh, here's a monster! Eek, we're dead!' I'm not sure if it's brilliant or rubbish."

Russell has no such uncertainty. "My favourite of all time," he declares. "Cos it's irrelevant! It's just nasty, and random, and pure *Doctor Who*."

KEELER'S NOT VERY WELL

The Seeds of Doom, Part Four (1976)

Keeler becomes a Krynoid.

■ Scary on two levels, this one. Keeler's transformation into a vegetable monstrosity is gruelling enough. Scarier still is Harrison Chase's utterly sociopathic lack of compassion. He's merely fascinated as the mortified scientist turns increasingly green around the gills; grows huge before you can say "Baby Bio"; and is eventually blown up by the Army. "More acute body horror," notes Paul. "I wonder if Philip Hinchcliffe ever had chicken pox!"

SPHERE OF DESTINY

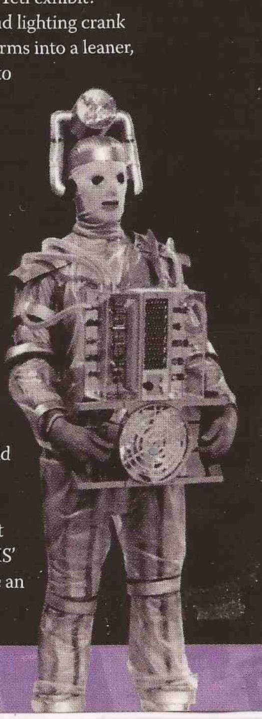
The Web of Fear, Episode 1 (1967) *Silverstein gets battered by a Yeti.*

■ *Doctor Who* dabbles with vintage horror movie imagery, as stubborn collector Julius Silverstein moves through his darkened home, wondering why he just heard a window breaking. And where's his prized Yeti exhibit? Superbly flesh-prickling music and lighting crank tension as the furry robot transforms into a leaner, meaner model, then slaps him into the middle of next week.

COLD SNAP

The Tenth Planet, Episode 1 (1966) *The Cybermen brutally introduce themselves.*

■ As Private Tito learns, there's something unnerving about a cloaked, hooded figure standing with its back to you. There's then something downright hair-raising about that figure revealing itself to be a towering man-machine hybrid which can take you out with a single chop to your neck. Throw in a snow storm, plus the fact that Tito dies right outside the TARDIS' symbolic sanctuary, and you have an unforgettably scary slaying.



...AND THE ALL TIME TOP 5...

TOUGH LOVE

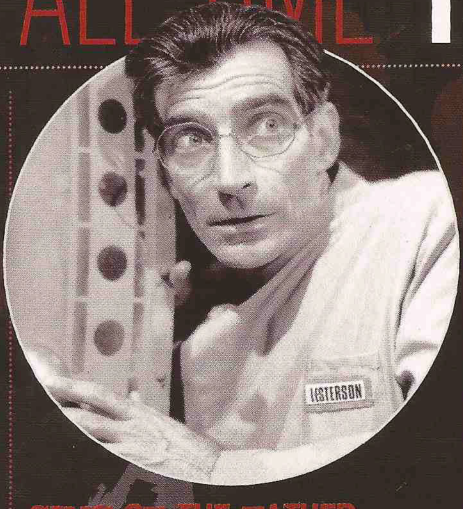
Revelation of the Daleks, Part Two (1985)

Tasembeker stabs Mr Jobel.

"Just another meaningless death in a story where nobody's life is prized," argues Paul, and he's not alone in that view. *Revelation* is certainly one of the more amoral *Doctor Who* stories, thanks to the dream team of Eric Saward's jet black script and Graeme Harper's nails-hard direction. Yet an incensed Tasembeker wasting Jobel with a hypodermic syringe, despite having come to warn him of Davros' intentions, is a stand-out moment in *Doctor Who* history. Besides being a rare crime of passion, it's a great example of Davros' manipulative power. Using simple, insidious words like weapons, he primes Tasembeker to assassinate the man she adores.

"It's brilliantly directed," says Gareth, "and so dirty. Almost casually pathetic."

"A lovely death," admires Russell, "cos it's got nothing to do with Davros and the Daleks, really. It's just unrequited love. And then it sails merrily into the macabre, as Jobel's wig falls off. Genius."



SINS OF THE FATHER

The Power of the Daleks, Episode 6 (1966)

Lesterson is exterminated by his surrogate children.

Doctor Who's decades are littered with well-meaning but ultimately misguided and very dead scientists. Lesterson, played brilliantly by Robert James in this sadly missing adventure, is perhaps the finest example of such a man. When he discovers a Dalek space capsule in a mercury swamp near his colony, the audience knows it's a really bad idea to open it up, and an even worse idea to power-up the dormant Daleks within. Inevitably, Lesterson gives the Daleks life and they cruelly snatch his away.

Lesterson, though, effectively dies in Episode 4, when he realises his blind pursuit of progress and success has allowed those cunning Daleks to regroup and commit the old ultra-violence. So he tumbles headlong into madness. And that's the most striking, terrible and dramatically potent aspect of Lesterson's climactic death: the man's mind has long since left the building. Those Dalek gun-sticks are really just zapping an animated, babbling shell.

BROTHER BEYOND

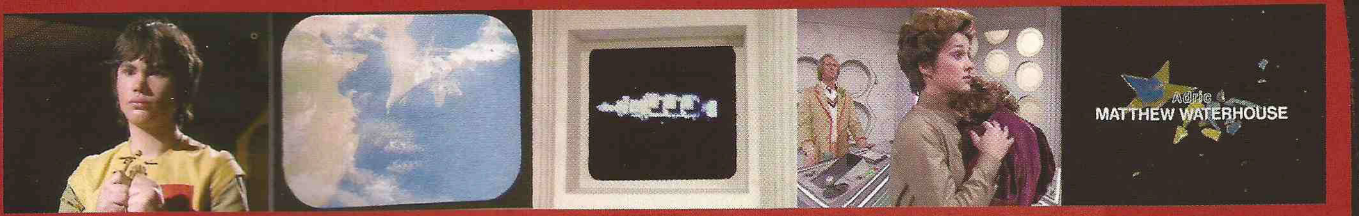
Pyramids of Mars, Part Three (1975)

Laurence Scarman is strangled by his own dead brother.

A *Pyramids* death *had* to make the Top Five. It's a veritable slaughterhouse and a classic to boot. But which death? Dr Warlock, a wounded old man screaming as a robot-mummy prepares to "destroy this human"? The poacher, providing the filling for a mummy sandwich? Ultimately, it had to be Laurence Scarman, played so sympathetically by Michael Sheard.

Laurence's death itself is one of the least explicit in this entire list. One minute, we see the man's arms being gripped by the possessed corpse of his brother Marcus. The next, he's slumped in a chair, dead as a doornail. Yet it's a profoundly impactful event because the Fourth Doctor dismisses it. Sarah Jane Smith is aghast as he absent-mindedly rolls Laurence's body out of the way, already intent on more important matters. He has never seemed more alien. When Sarah challenges the Doctor, he coldly explains that another death is nothing compared to the millions who'll die if Sutekh the Destroyer isn't stopped. Grasping this necessarily big-picture perspective, we glimpse what it's like to be the Doctor. As the Ninth Doctor later says: "This is my life... standing up and making a decision, because no-one else will."

BADGE OF SILENCE



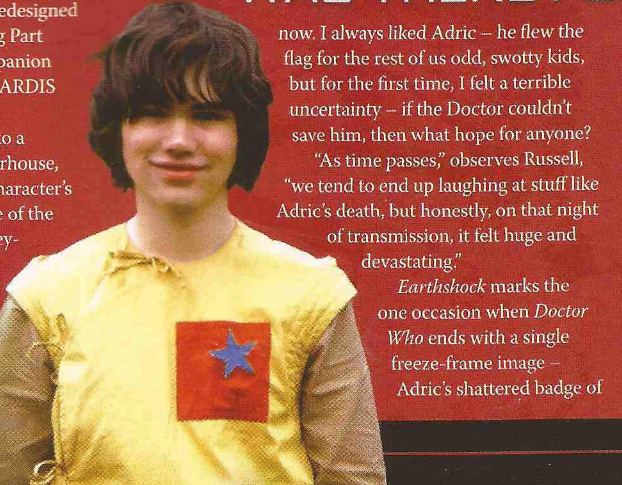
Earthshock, Part Four (1982) *The Freighter hits prehistoric Earth, with Adric on board.*

IN THE DAYS BEFORE RUMOURS AND SPOILERS could circulate like wildfire on internet message boards, *Earthshock* lives up to its name on two counts. It introduces wonderfully redesigned Cybermen in a genuinely surprising Part One cliffhanger. Then kills off companion Adric, who's been a fixture in the TARDIS for two years.

While the Alzarian genius, and to a certain extent actor Matthew Waterhouse, polarized viewers in terms of the character's appeal, his obliteration gives us one of the show's all-time memorable, did-they-really-just-do-that moments.

"I was ten years old, and it absolutely destroyed me," says James Moran, who seems to have something in his eye. "Still upsets me, even now. I always liked Adric – he flew the flag for the rest of us odd, swotty kids, but for the first time, I felt a terrible uncertainty – if the Doctor couldn't save him, then what hope for anyone?

"IF THE DOCTOR COULDN'T SAVE ADRIC, THEN WHAT HOPE WAS THERE FOR ANYONE?"



"As time passes," observes Russell, "we tend to end up laughing at stuff like Adric's death, but honestly, on that night of transmission, it felt huge and devastating."

Earthshock marks the one occasion when *Doctor Who* ends with a single freeze-frame image – Adric's shattered badge of mathematical excellence – while the closing credits scroll by in jaw-dropping silence.

"It's interesting to note those few occasions when the show is forced to acknowledge a death," says Rob. "They can't just gloss over Adric in the opening minutes of the next story, *Time-Flight*! There's a lovely bit of grief going on there. But the needs of the adventure story mean there's no time for reflection, and before we know it, the Doctor has a 'special treat to cheer us all up'. He's soon in an airport terminal bemoaning the state of English cricket."

Turn the page to discover our choice for **The Greatest Death Scene EVER!**

AND NOW...

DOCTOR WHO'S ALL-TIME GREATEST DEATH SCENE

"Mr Capricorn! I resign!"

STARDUST MEMORIES

Voyage of the Damned (2007)
Astrid gives her life to save the world.

1

OH, POOR ASTRID PETH. SO GORGEOUS. Bright-eyed, brilliantly dressed and the very spit of Aussie pop icon Kylie Minogue. Her death would truly make a glass eye cry – especially Max Capricorn's, given that the corporate tycoon topples into the abyss with her in an orgy of agonising slow-motion. Then, just when we think we've successfully willed ourselves not to weep in front of our relatives on Christmas Day, writer Russell T Davies twists the knife again. An anguished, desperate Doctor tries to bring Astrid back, but merely conjures up her ghostly image. She's "stardust", as Mr Copper gently puts it. And Astrid Peth is gone; flitting out of a nearby window, finally getting her wish to explore the cosmos. A wondrous collection of bright blue particles, free to roam.

> "IF YOU COULD DECIDE WHO LIVES AND WHO DIES – THAT WOULD MAKE YOU A MONSTER."

Astrid's exit makes our Number One spot because it ticks boxes in all of our main categories. Falling a great distance into boiling flame is pretty Gruesome, not to mention Scary for us viewers, because we really don't want Astrid to do it. Self-Sacrifice? Check. Tear-Jerking? Check. And it was certainly Surprising, provided you hadn't been spoilered by one of the yuletide TV listings supplements.

"Astrid's death wasn't part of my initial pitch to Kylie," admits Russell, "just cos I hadn't thought of it! When I first met with Kylie – I love saying that – I told her that Astrid would probably do something that the Doctor disapproved of, like gunning someone down, so she'd want to be a companion but he'd refuse her. Yes, rubbish, isn't it? But you have to start writing to realise that it's rubbish. So about five pages in to the actual script, I realised that in a disaster movie, as well as all the deaths along the way, you've got to have a Significant Death towards the end. And her fate was sealed! No one actually knew until I handed the script in..."

"When I read Astrid's death for the first time," says executive producer Julie Gardner, "it was with terrible sadness, but with the knowledge that it was dramatically the right choice. Astrid's sacrifice is heroic and perfect within the disaster movie genre *and* in the world of the Doctor. His universe is one of hope and inclusion where the human spirit is great and enduring. But sometimes that hope comes at a terrible price. Astrid's death proves the point. It also leaves us with a lonely Doctor, which feels all the more painful and potent at Christmas. Plus, she dies on a forklift truck! That's so mad! And then, when she dies 'a second time', there's so much romance and beauty. David and Kylie's performances are so tender there. The writing's spare and gentle. James Strong has shot the moment beautifully whilst Murray Gold's score builds so that we can believe Astrid's stardust really is flying and not falling!"

Max meets his maker...

... and Astrid tumbles to her doom too. Nooooo!

Did Russell toy with different heart-breaking ways for Astrid to tumble off the twig? And was the stardust scene always there? "I knew it would be a fall, cos it needed to be that grand and operatic. A gunshot wouldn't have worked! But the stardust scene was added in the second draft, cos we all felt that her death wasn't big enough. She fell, she was gone, it was strangely fleeting."

"That second scene plays like Astrid's burial," points out Julie. "No one was ready to say an early goodbye to her. It's important that the Doctor has time to grieve and to understand the wisdom of Mr Copper's sentiment that if he could choose who lives and who dies he'd be a monster."

"It was just the best possible ending for Astrid," says Russell. "Kylie loved it too, thank God – who wouldn't want to be the tragic hero?! Slow-motion, a wire rig, falling FX shots, fading ino stardust, it was an extravaganza. The woman's a showgirl at heart!"

Farewell Astrid Peth, and have fun out there. We hardly knew you... DWM

A final goodbye to Astrid Peth...

YOU ARE NOT ALONE

Neil Harris gets his *Doctor Who* pants in a twist...

LOSING MY RELIGION?

Normally, I enjoy watching *Doctor Who*. If anything, I enjoy it slightly more than is healthy. I've said before how inordinately excited I get in anticipation of watching an episode, and usually that anticipation is rewarded by the following 45 minutes of thrills, corridors, and hopefully something exploding at the end.

I make a big emotional investment in *Doctor Who*. I can't help it; it has given me so much pleasure over the years that I find I care. It can mean the difference between ecstasy and despair, between skipping around the room with uncontainable delight and wanting to locate and dismember the nearest small furry animal.

Absurd, isn't it? What a ridiculous lack of perspective! It's only a television programme, after all. There are more important things in the world to worry about, like, wars and famines and remembering to cross the road correctly and money and relationships. *Doctor Who*, in the grand scheme of things, doesn't matter one jot.

Except that it matters to me, because I expect a return on my emotional investment. My reaction to an episode of *Doctor Who* will predicate whether I spend the rest of the evening getting drunk, beginning sentences with "Wasn't it *incredibly cool* when..." or whether I spend it getting drunk, beginning sentences with "And *another bloody thing* that annoyed me..."

I don't want to be the 'annoyed' person. Never mind that fact that it means I'm awful, niggly company, it's really tiresome and unpleasant to be in the epicentre of a zone of pedantry.

> **"I wanted Doctor Who to still be what it had been when I was 6..."**

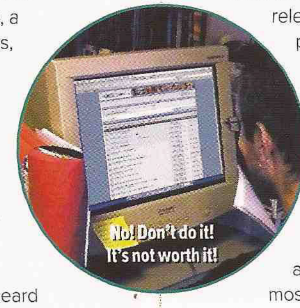
You might get the impression that it's a polar response, that it's either 'Fantastic!' or 'Romana-was-*appalled*' (or, to use the internet terminology, it's either 'cringe' or 'squee' with additional letter 'e's where appropriate). And it's not – I have the capacity for ambivalence – but with *Doctor Who* my responses do tend to be more extreme, where every reaction is an... *over*-reaction.

"When I was a child, I thought as a child," said Nicholas Parsons in *The Curse of Fenric*. He was right, and could easily have gone on to say, "When I was a child, I thought all *Doctor Who* was great." Because, when I was a kid, I didn't conceive of the possibility that there might be such a thing as a bad *Doctor Who* story – after all, it was *Doctor Who*, ergo, it would be automatically really amazing. I enjoyed everything because it never occurred to me not to.

But I can still recall my first 'bad' *Doctor Who* story. It's a formative moment in every fan's life. I won't say which specific story it was (suffice it to say that it featured Sylvester McCoy, some Daleks, and had production code 7H) and I can't remember what it was about it that left me so vexed – it was, and remains, a marvellous story – but nevertheless, suddenly, and massively, it really pissed me off.

Which is an odd response, if only because *Dragonfire* had been on the previous year and I'd found that perfectly congenial. I suspect the difference was not with *Doctor Who* but with *me*; I had reached a 'certain age', where things grow – in particular beard hairs, genitals and the capacity to take everything a bit too personally.

I had turned 14 and was a prickly, insecure adolescent. And my problem with *Doctor Who* was that, overnight, it didn't take itself as seriously as *I* took it. I wanted this show to continue to mean to me what it had meant when I was six years old, when it was realistic, gritty drama like *The Creature from the Pit*... but now the powers-that-be-at-the-BBC had decided to turn it into a cheap, silly, *children's* programme. An embarrassment. *Doctor Who* had stopped being something that everyone liked, and became something that only *I* liked, and something that stopped girls from wanting to have sex with me (amongst other reasons).



No! Don't do it! It's not worth it!

This sort of over-reaction isn't unique to *Doctor Who*, though. It's the same sort of feeling you get when you buy the latest album from your favourite pop group, only to discover they are experimenting with 'suddenly being rubbish'. Or when your football team gets relegated. Or when your political party comes second.

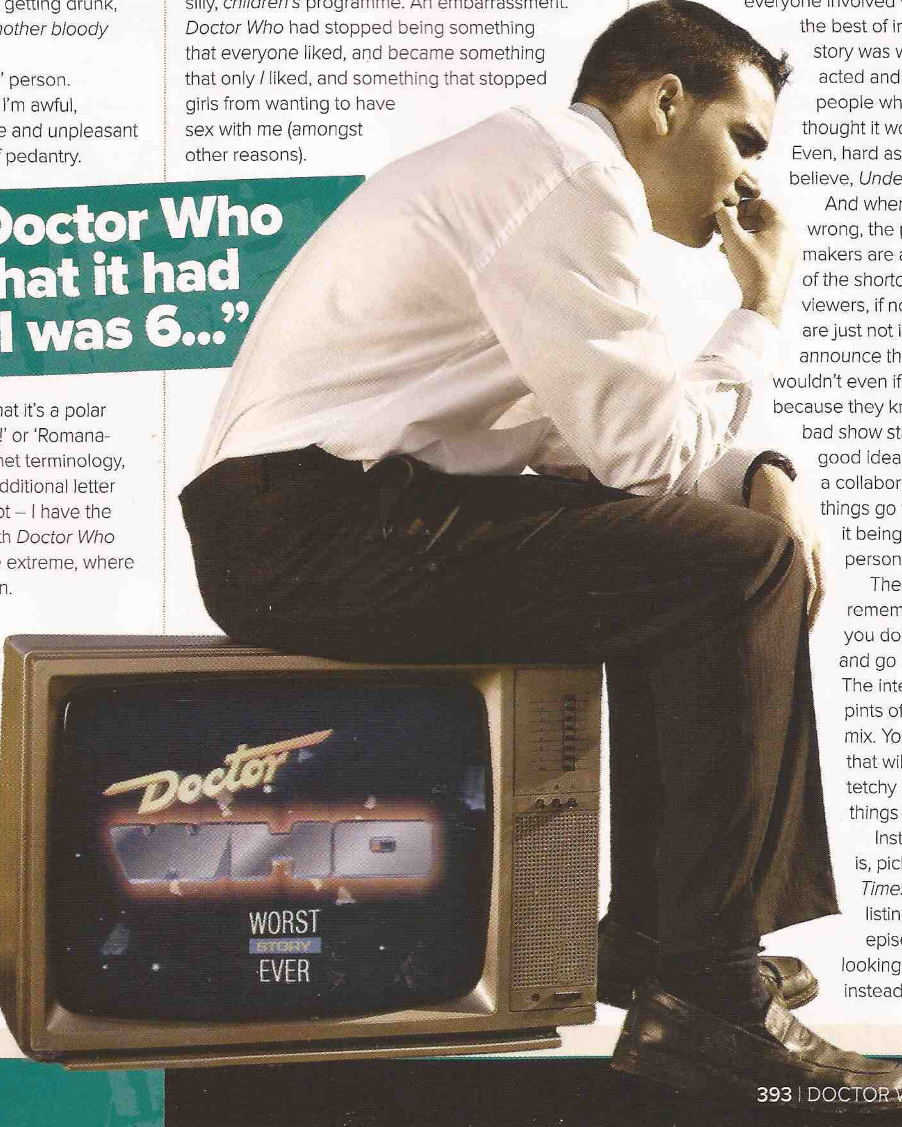
On all of these occasions, you have a valid reason to be miserable. And the same applies if you don't enjoy an episode of *Doctor Who*. Over-reacting badly is all part of being a fan. There's nothing wrong with it, as long as you are still over-reacting *positively* most of the time. As long as you're dancing with glee more frequently than you are dismembering woodland creatures.

But there are two important things to remember. Firstly, although you have a very personal, very emotional response to *Doctor Who*, if you don't like something, it isn't because the programme makers have decided to *annoy* you. Just as pop groups don't sit down and decide to release a bad album, with even the most lacklustre *Doctor Who* stories, everyone involved was working with the best of intentions. Every story was written, directed, acted and produced by people who genuinely thought it would be fantastic. Even, hard as it may be to believe, *Underworld*.

And when things do go wrong, the programme makers are as acutely aware of the shortcomings as the viewers, if not more so. They are just not in a position to announce this publicly, and wouldn't even if they could, because they know that every bad show started out as a good idea, and how, in a collaborative medium, things go wrong without it being any one person's 'fault'.

The second thing to remember is, whatever you do, don't get drunk and go on the internet. The internet and five pints of lager do not mix. You will read things that will make you tetchy and you will post things you will regret.

Instead, my advice is, pick up the *Radio Times* and read the listing for next week's episode... and start looking forward to that instead.



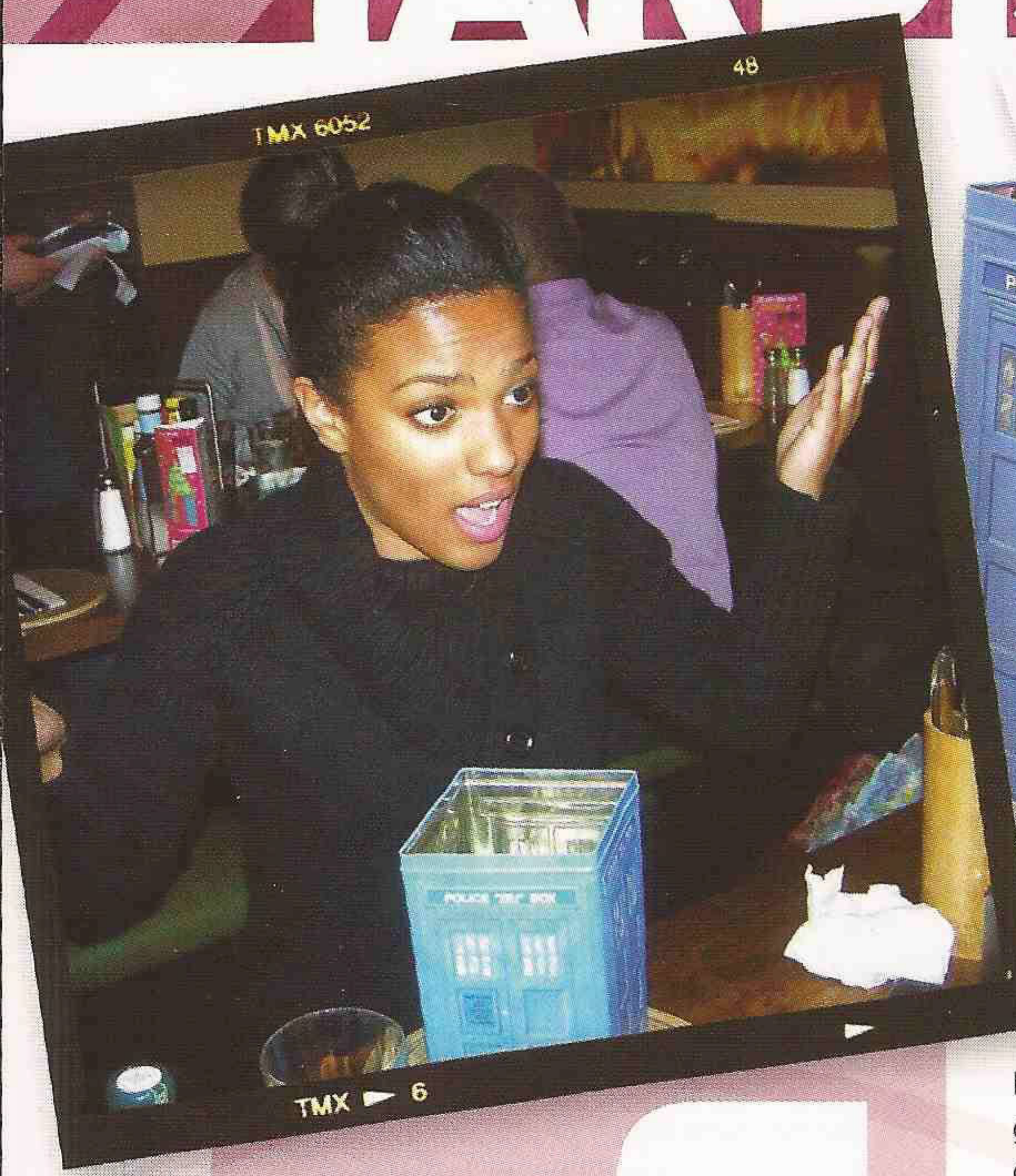
OUT OF THE TARDIS

DWM's TARDIS Tin contains 50 taxing, tormenting and trivial questions. Each interviewee must answer a random selection...

Freema Agyeman

This issue, **Freema Agyeman**, alias Doctor Martha Jones, talks filofaxes, asking for autographs, and Balderdash...

Words **Tom Spilsbury** Pictures **Stuart Manning**



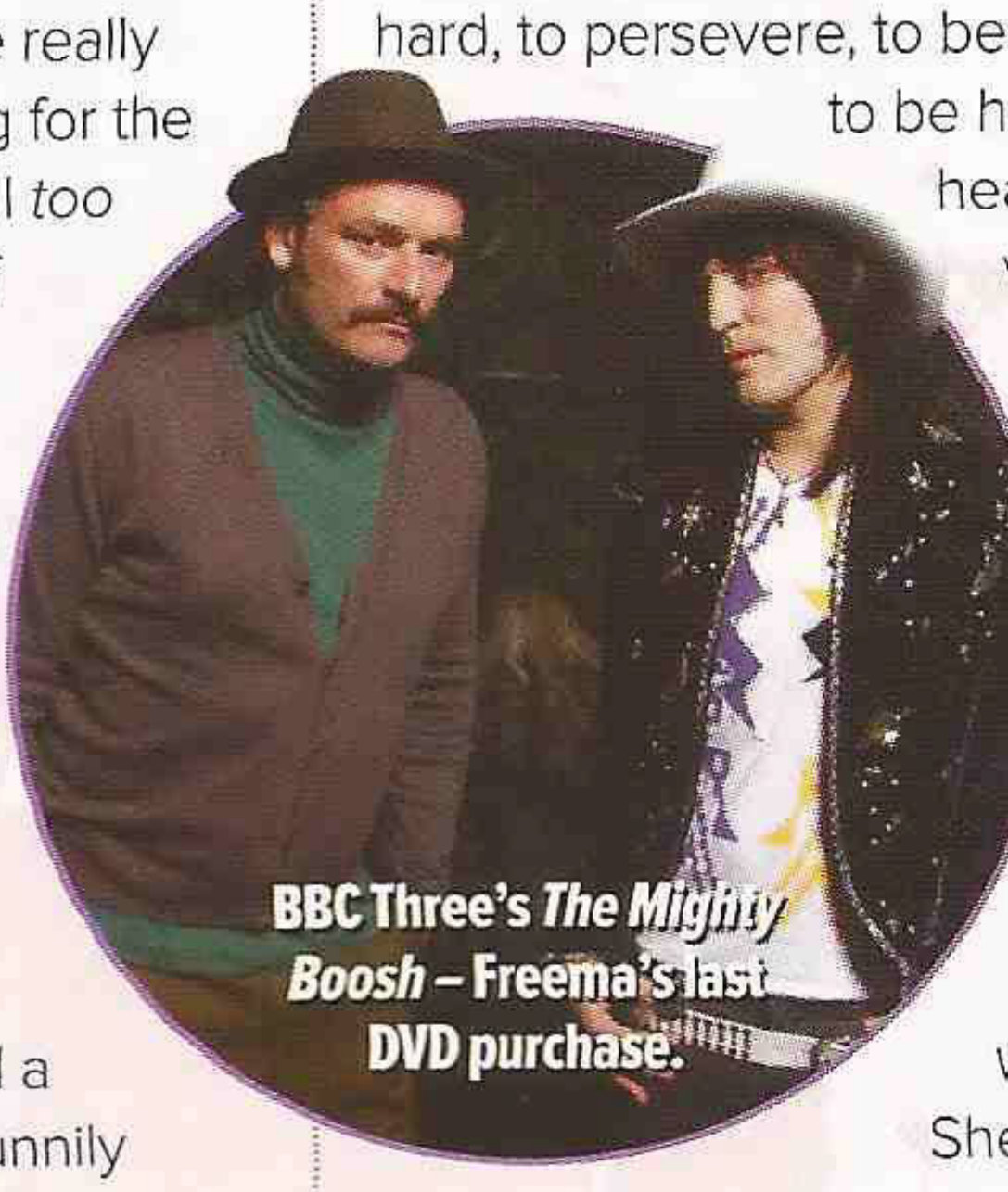
What do you see – a glass half full, or a glass half empty?
"That's an interesting one! Ordinarily, I'd describe myself as quite a positive person. When I first started filming as Martha, I was having a great time. And then there was the press launch, and it went down really well with the press... and then the episode aired, and everyone really loved Martha... so I was almost waiting for the backlash! I started thinking that this was all *too* good! So I'm going to try to untrain myself of thinking like that. As of now, the glass is half full! [Laughs]"

Who was your first best friend?
"Well, my first best friend, and in fact my best friend to this day, is my sister. There's only 16 months between us, and we were always just a year apart at school. So we'd always meet at break times, and eat with each other. We shared a room for I don't know how many years! Funnily enough I just had a conversation with her last night about friendship, and I'm so close to my family. Of course, other friends are important, but she's my ultimate best friend."

What classic film or TV programme would you most like to have worked on?
"Well, a classic one, which is actually still quite a modern one too, is James Bond. [Laughs] I just think that those films offer all the things that *Doctor Who* does too. As a viewer I like various things, but when I think of things I'd like to be involved in as an actress, it's things like James Bond, or *X-Men* and comic book films. *The Matrix*, and things like that. [*Would you like to be a Bond girl?*] No, a baddie! [Laughs]"

What was the most recent DVD you bought?
"[Thinks] Did I buy one the other day...? For myself? [*Or it could be as a present?*] I recently bought – oh, what was it? Oh! It was *The Mighty Boosh* for somebody's birthday. [Laughs] I'm working on getting it myself! [*It's kind of odd, isn't it?*] Odd, but I'll get it!"

What items do you always carry with you?
"Easy. The list will just go on! I've got like a TARDIS bag! I can't believe the amount I carry around with me, and why I carry it around! But my thinking is, you never know when you're going to need something. But if I had to narrow it down, it would be lipsil – once you start, you feel you can't live without it. I'm constantly applying that. Oh, and my filofax – well, my diary, but I call it a filofax. Literally *everything's* in there, and I live my life through my diary!"



BBC Three's *The Mighty Boosh* – Freema's last DVD purchase.

Who or what has been your greatest inspiration?
"My mother, because she's just the definition of free will. She's just been my rock throughout absolutely everything. I can hear her words loud and clear throughout my whole life, 'Do what makes you happy'. My parents always taught me to work hard, to persevere, to be polite – but ultimately to be happy, and follow my heart. I remember a point when I decided I wanted to go into acting, and everybody else turned their noses up – 'Do you realise how many people are trying to make it in the business. Do you think you stand a chance?' But my mum just said 'Do what makes you happy.' She's the most beautiful person. [*Was that the best advice you've ever had?*] Absolutely! She is my inspiration in every single way."

Have you ever asked for an autograph?
"Wow! [Thinks] Yes, I have. Peter Davison, I got his autograph! We were on the same flight going to Monte Carlo, and he said that his children were really big fans, and would I mind signing something for them? So I said, 'Absolutely. Would you mind signing something for me too?' [*What did you ask him to sign?*] It was a bit of paper from my ever-faithful diary. Also, years ago, I wanted to ask Linda Robson, who was in *Birds of a Feather*. She played my mum in *Crossroads*. I was about to go and ask her, but I was chastised by another actor who told me that was not the thing to do. Actually, I really wanted to, and I wish I had now! Lately it's just nice to be in the same room as some of these people, and I don't need something written down for me to remember that I've met them. I've now met the most amazing list of people. [*Who's the most famous person you've met?*] Probably Derek Jacobi. But David Tennant had the crown before that!"

The name's Agyeman... Freema Agyeman.

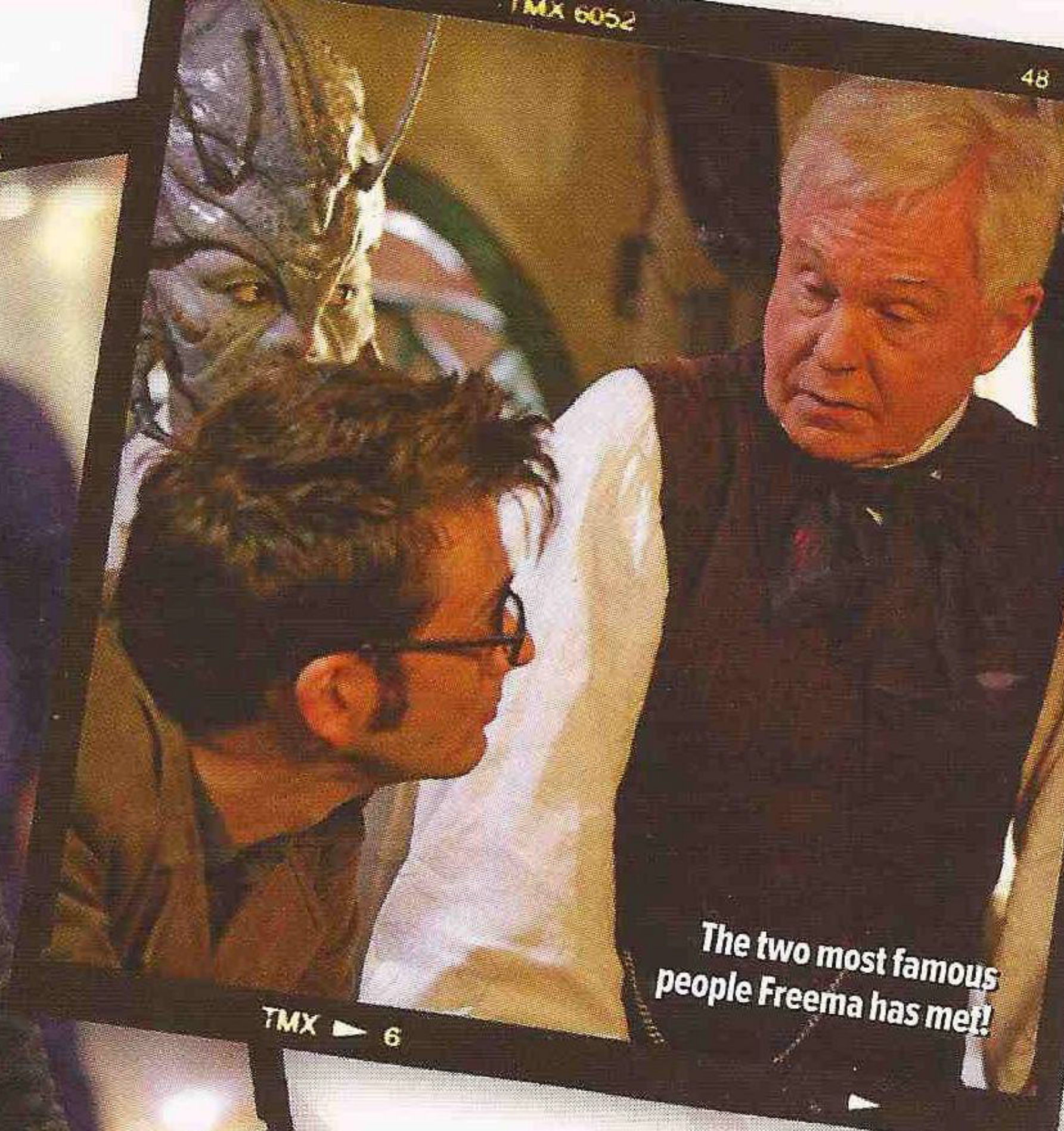
What's your favourite game?
"There's a new game actually, it's called Balderdash. It's just brilliant. It's a word game, and you've got to be a good liar, and to be good at detecting other people's lies. It's fantastic. It's really a Christmas game. We always play board games at Christmas. Before that my favourite game was poker. We're a poker family! [*Do you play for money?*] No, for matchsticks of course!"

What's your most treasured possession?
"My filofax again! [Laughs] I am a hoarder. Because everything at some point in my life is one of my most treasured possessions. But really and truly it's my diary. I'm a slave to it!"

Do you remember your first kiss?
"Yes. And I remember getting caught in the Wendy house at primary school, and I was so embarrassed, because I was made an example of for being a little bit naughty! It actually put the brakes completely on boys in my life until around about A-Level time! I was like, 'Okay, okay, I won't ever kiss a boy again!' I probably kept that up a little bit too long! My first proper boyfriend wasn't until I was 18."

TMX 6052
48
TMX ► 6

Martha saves the world in *Last of the Time Lords*.



The two most famous people Freema has met!

Do you ever Google yourself?
"I don't ever put my name in Google, but what I have done is sometimes is look at some of the fan sites. At one some point I was thinking about getting a website going, so I was looking at some of them out there, but I couldn't possibly match what some of them are doing. The detail and the work and the effort that goes into that! They're constantly updated, it must be a full time job. I take my hat off to them, and they do it much better than I could. I love those fan sites. I'd like to thank everyone who puts all the work into them. [*Do you ever think you shouldn't look too much at what people are saying on the internet?*] Absolutely. I don't look at reviews. From the day *Smith and Jones* aired I stopped looking at stuff, because until then it was all speculation. After that, you know that you won't have 100% of people backing you, so even if you read ten nice things, and one not-so-nice thing, that's the one that's going to stick in your head. So it's better not to look."

What would you do if you won the lottery?
"Well, I'd pay off my family and friends' debts. Give to charity, obviously. I'd like to take a whole lot of money and actually go over to Africa, and put money into a community, and be a part of the building process, and be quite hands-on. And then... gosh! I don't know! [*Would you keep on working, or would you retire?*] Hmm, I don't think I'd retire. Because being an actor is one of the only jobs out there where you'd be expected to do for nothing. Can you imagine getting a temp in for a day at an office, and saying 'You need to do all this filing and faxing, but there's *no* money in it!' But if you say to an actor, 'Come and do this play, but there's no pay' – well, you do it, just for the love of it. Obviously the ideal is to be good at your craft, and live off it! But even if I did win the lottery, I'd still want to act. [*You wouldn't want to just sit in your castle all day, doing nothing, would you?*] Well... I'd quite like a big old castle actually! But it's important that everyone else around me is happy. The key to happiness in my life is to have meaningful relationships, a job I enjoy, and to make a difference in someone's life."

> **"I was caught kissing a boy in the Wendy house at school. That put the brakes on boys til I was 18!"**

What was the best party you ever went to?
"Hmmm. Well since I've been in the public eye, I've been invited to quite a lot of things, but I don't necessarily go to all of them. I almost feel ►

Freema with Alan Dale on the *Torchwood* set.

Freema as Martha in the *Torchwood* episode *Reset*.

that I won't completely relax, because suddenly you're aware that you're not an anonymous face any more. It's not that I'd tumble out of clubs drunk before, but... well, I don't go out that much. So it would probably have to be a party from the past. [Thinks] Um... well there's not one that stands out, but when you've been to a party where you had some brilliant conversations, lovely food, loads of booze, and you've had a right good dance, and your make-up is all dripping and your hair is sticking up at the end of the night... well, you just feel like you've had a really good night. [*University days?*] Yes, and when I used to work as an usher at the Theatre Royal, Drury Lane. So we'd finish at half past ten, and go out on the tiles! But I just like to go home with a DVD and my boyfriend and a pizza now! [Laughs] I'm getting old!"

Do you like watching yourself on TV?

"When I watched *Smith and Jones* I ended up with a list, as long as you like, of notes on my own performance. And then I just thought, well, I can't go back and change that! So now I can watch a whole episode of *Doctor Who* without cringing. Also there's so much else in an episode that you didn't get to see at the time, that I'm watching it objectively anyway for the first time."

Have you ever had a nickname?

"Well, yes, my nickname is 'Mimi', which a lot of kids on the estate called me. My brother started it when he was very young, because he couldn't say 'Freema', he could only manage 'Meema'. So it became 'Mimi', which for a while is what I was then called by everyone on the estate. Of course, I moved away, and the nickname died away. But I'm still fond of it."

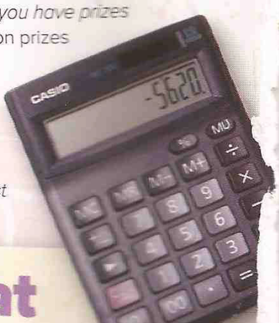
What ambitions have you yet to fulfil?

"I would love to have a voiceover in *The Simpsons*! [Laughs] That is my all-time favourite programme, and it's a huge ambition of mine! Work-wise I've achieved so much, and I'm really happy with where my career is at this stage. We all have dreams and aspirations, but as long as it goes the way it's going, I'll be happy."

What TV did you watch as a child?

"Well... obviously *Doctor Who*! [Laughs] I *did*, though! I loved things like *Thundercats* and *Dungeons and Dragons*, and all those 80s cartoons. *He-Man* and *She-Ra*! All of those. I did like quite a lot of telly as a child. [*We know that you're a* Star Trek *fan, Freema...*] Ah, but that was when I was older! I was a teenager when I watched *Star Trek: The Next Generation*. But loads of cartoons. I still really like cartoons, actually."

> **"I was very well behaved at school. My worst subject was Maths – it was my only C grade!"**



Is Elvis still alive?

[Gives **DWM** a funny look] "Um, I'm sure in millions of people's hearts, yes he is! Is there a theory that all these people like Elvis are still alive somewhere? [*Maybe aliens took him?*] Yeah, maybe...?! I don't know. I don't want to upset any Elvis fans out there that might read this! [Picks up and speaks into **DWM**'s dictophone] Believe what you want, people, believe what you want!"

Where would you most like to have a picnic?

"Um, well I'm not really a la-la-la-skip-through-the-fields-and-have-a-picnic person! As much as I like fields and nature, I don't tend to sit outdoors and have picnics! So if I was going to have one... it would probably be the conventional sort. Somewhere beautiful, peaceful and quiet. [*Not on a rollercoaster like the* Jim'll Fix It *cubs then?*] No, that's not gonna work, is it?"

Were you well behaved at school?

"I was exceptionally well behaved at school. I always looked forward to parents' evening, cos I just loved to make my mum proud. I had a great rapport with all my teachers. I loved school, I adored it. I had loads of fun too, and always played rounders or football in the playground. It was a convent girls' school and it was quite strict. I never had a detention, and I was always very respectful of my teachers. [*Did you have prizes at school?*] Prize night, yes! I won prizes for achievement, and the more I won, the more I wanted to achieve. I think that's why a lot of my friends and family were surprised when I went into acting. [*What was your best subject?*] I was really into science, and then history took over. My worst was Maths, and it was my only C grade!"

What qualities do you look for in an ideal partner?

"Ahhhh, well I've found my ideal partner, so I'll probably describe him! I like playfulness... I like laughs... I like people who are touchy-feely, cos my family are very much like that. Um, and someone who's respectful and considerate. There, that does it for me!"

Of all of your clothes, what is your favourite single item?

"I tend to wear hoodies a lot. I've got loads of different shapes and styles and colours. My brother bought me a very nice one. I'm not very much into glam stuff, I like tracksuits."

What's your first memory?

"I've never been able to answer that question, and I just don't understand how people can. How can you possibly know? What's yours? [*Er, well, funnily enough,* **DWM**'*s first memory is of being bought the first issue of* **DWM**...] But how do you know that another memory wasn't further back? [*Well, I suppose it might have been...*] How old were you? [*Three!*] Wow, that is pretty young, then. [*But some people say they can remember things from when they were two or even one...*] Hmm, well okay. I don't judge! But I've never been able to answer that question. I'll go and get hypnotised and find out!"

galaxy4.co.uk

LIMITED SALE OFFERS

UTOPIA GIFT SET
With Doctor, Martha, YANA and Master
WAS £19.99 NOW £14.99

DALEKS IN MANHATTAN SET
5" figures of Dalek Sec Hybrid, Dalek Thay, The Doctor and exclusive Pig Slave WAS £19.99 NOW £14.99

CHILDS INFLATABLE BED
All-In-One Sleepover Solution. Folds into a small rucksack!
WAS £29.99
NOW £19.99

ANIMATRONIC FACE OF BOE
WAS £14.99
NOW £9.99

12" FIGURES MARTHA, SEC
£7.99 each

TARDIS CONSOLE PLAYSET
With sounds, lights and motorised Time Rotor. WAS £39.99 NOW £29.99

"SUPERMAG" TARDIS CONSTRUCTION KIT
Magnetic rods, threaded rods, ball bearings and plastic components
WAS £24.99
NOW £14.99

12" REMOTE CONTROL DALEK THAY
With 360 degree travel, flashing lights and sound FX
WAS £39.99
NOW £29.99

ALL ITEMS SUBJECT TO P&P

THE DOCTOR'S FOB WATCH
This fully working fob watch has detailed engraving on the case and features speech, light, sound FX and watch chain £14.99

FLEECE BLANKET
Measures a whopping 180 x 130 cm
£14.99

ALL ITEMS SUBJECT TO P&P

DALEK WALL CLOCK
8" diameter £14.99

ORDERS OVER £100 DELIVERED POST FREE
UK mainland only
Excludes pre-orders

FACTION PARADOX: BODY POLITIC
New audio adventure on CD
Starring Gabriel Woolf, Philip Madoc and Peter Halliday £10.99 (Due March)

CLASSIC SERIES COLLECTOR PLATES
Limited Edition ceramic collector plates boxed with certificate £9.99 each
4th Doctor & Daleks, Cybermen, Davros

FIVE DOCTORS 25th ANNIVERSARY EDITION DVD
2 disc set
£19.99 Out Now

VOYAGE OF THE DAMNED DVD
Feature-length Christmas Special
£15.99 Out Now

VOYAGE OF THE DAMNED GIFT SET
Four 5" figures including the Doctor, Astrid and the Host £19.99

Sarah Jane and Kudlak £10.99
Sarah Jane and Graske £10.99
Sarah Jane and Baby Slitheen £10.99

SARAH JANE ADVENTURES

TARDIS CARRY CASE
With space inside for all 32 characters from Micro Action wave 1 £14.99 + £5 p&p

Electronic Alien Communicator £10.99
Sarah and Star Poet £16.99, Sonic Lipstick £10.99

DOCTOR WHO MICRO UNIVERSE BATTLE, TRADE or COLLECT

Highly detailed 35mm figures with a unique combat system using character statistics and a TARDIS battle spinner. 3 pack £5.99, 7 pack £10.99

PEWTER TARDIS KEY
Pewter neck pendant with chain
£14.99

THE MASTER'S LASER SCREWDRIVER
With lights and sound FX
£12.99

THE DOCTOR'S SONIC SCREWDRIVER
With pen, sound FX and UV light £9.99

JUDOON UV SCANNER and PEN
With UV light to reveal your secret writing
£9.99

ELECTRONIC FLIGHT CONTROL TARDIS
With lights and sound effects activated by movement. Doors open to accomodate 5" figures (not included)
£17.99

FIGURE NOT INCLUDED

ELECTRONIC REAPER FIGURE
With poseable wings, legs and tail plus glow effect £14.99

SATAN PIT SET
Satan Pit lift cage with 5" Doctor figure in Spacesuit
£14.99

UNO CARD GAME
112 custom game cards in a Dalek carry case
£9.99

drwho@galaxy4.co.uk 0114 2684976
493 GLOSSOP ROAD, SHEFFIELD S10 2QE

OFFICIAL DOCTOR WHO MERCHANDISE SUPPLIERS

Prices correct at time of going to press. All items subject to P&P. Free Post Offers are UK only. Opening times 10-5 Mon-Fri and 10-4 Sat. All images copyright BBC
We accept VISA, MASTERCARD and SWITCH/MAESTRO. Cheques and Postal Orders payable to GALAXY 4. Minimum order value accepted is £9.98. Terms and conditions at www.galaxy4.co.uk

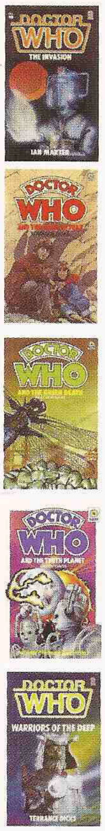
BURTONS
WHO ONE LTD

THE WORLD'S LARGEST STOCKIST OF DOCTOR WHO BOOKS

Visit us at: The Warehouse, Hawk Hill, Battlesbridge, Essex SS11 7RJ
Open: Tues to Sat 9.30am to 4.00pm
Send 2 1st Class stamps for full catalogue.
Prices correct at time of going to press. Postage is for the UK Only.

**We feature a small selection from our extensive range of past and present Doctor Who merchandise.
To see our full range visit us online or contact us for a copy of either our main or specialist collectors catalogues.
Trade enquiries also welcome.**

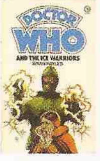
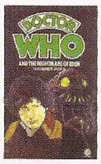
Target Novels - All New!
Armageddon Factor
Castrovalva
Creature from the Pit
The Cybermen
Dinosaur Invasion
Face of Evil
Frontios
Galaxy Four
Green Death
Hand of Fear
Horns of Nimon
The Invasion
Invisible Enemy
Leisure Hive
Marco Polo
Meglos
Mission to Magnus
The Mutants
Myth Makers
Power of Kroll
Ribos Operation
Seeds of Doom
The Sensorites
Sontaran Experiment
Space War
The Sunmakers
Tenth Planet
Time Warrior
Time-Flight
Timelash
Twin Dilemma
The Visitation
Warriors of the Deep
All at £1.50 each plus p&p *or...*
Buy any 5 for £7.99 incl postage
p&p: 1 = £1
Each additional is 50p extra



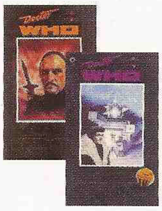
Targets - limited numbers - New!

Androids of Tara	£5.00
Ark in Space	£5.00
Brain of Morbius	£5.00
Carnival of Monsters	£5.00
Claws of Axos	£5.00
Dalek Invasion of Earth	£4.00
Enemy of the World	£4.00
Giant Robot	£5.00
The Gunfighters	£3.00
Ice Warriors	£8.00
Nightmare of Eden	£4.00
Two Doctors	£8.00
War Games	£5.00

p&p: 1 = £1
Each additional is 50p extra

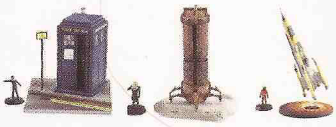
Double Novels - New!
Claws of Axos & Mind of Evil
Dominators & Krotons
Seeds of Doom &
Deadly Assassin
Myth Makers & Gunfighters
Face of Evil & Sunmakers
£2 + p&p each



BBC Hardback Novels
Martha in the Mirror,
Snowglobe 7 &
The Many Hands
(Due Apr 08)
£6.99 + £2 p&p each *or..*
all three for £20.99 incl p&p!

Quick Reads Novel
Revenge of the Judoon
£1.99 + £1 p&p

Voyage of the Damned DVD
£15.99 + £1 p&p



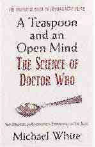
Micro Universe Spaceships
TARDIS, Judoon Patrol Ship,
& Sanctuary Base Rocket
Each comes with exclusive Figure
£9.99 + £2.50 p&p each

Micro Universe Figures
(pack contents vary)

3 Pack: £4.99 + £1.60 p&p
7 Pack: £9.99 + £2 p&p

Micro Universe Carry Case
(Figures not included - Due Soon.)
£14.99 + £3 p&p

Doctor Who Adventures
All numbers between 6 and 31
& 33 and 46.
All with original free gifts
Limited Quantities
£3.99 + £1.20 p&p each



Teaspoon & an Open Mind
£8.99 + £2 p&p

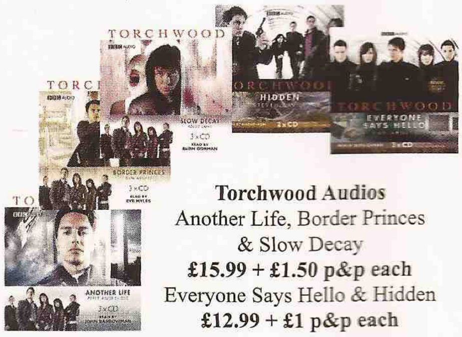
Inside the TARDIS
£8.99 + £2 p&p

Short Trips: Defining Patterns
£14.99 + £2 p&p

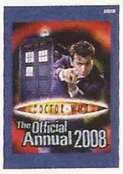
Inside the Hub
The Guide to Torchwood Season One
£12.99 + £2 p&p

Torchwood Hardback Novels
Another Life, Border Princes, Slow Decay,
Trace Memory, Twilight Streets &
There's Something in the Water
£6.99 + £2 p&p each *or...*
any three for £20.99 incl p&p!

2006 Villains Jigsaw
£3.99 + £2.50 p&p

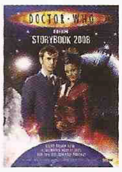


Torchwood Audios
Another Life, Border Princes
& Slow Decay
£15.99 + £1.50 p&p each
Everyone Says Hello & Hidden
£12.99 + £1 p&p each



2008 Annual
£4.50 + £2 p&p

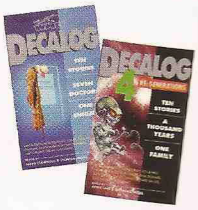
2008 Storybook
£4.00 + £2 p&p



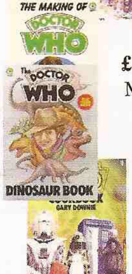
2008 Freema Calendar
£1.99 + £2 p&p

2008 Doctor Who Stars Calendar
£1.99 + £2 p&p

DWM Specials
Series 3 Companion
£6.99 + £1.10 p&p
Ninth Doctor Comic Strips
In Their Own Words 70-76
In Their Own Words 77-81
In Their Own Words 82-86
£5.99 + £1 p&p each



Decalog 1
Decalog 4
Short Story Anthologies
£4.99 + £1.50 p&p each



Cook Book,
Pattern Book
£1.99 + £1.50 p&p each
Making of Doctor Who,
Dalek Special,
Encyclopedia E-K,
K9 & Other
Mechanical Creatures
£1 + £1 p&p each
Dinosaur Book
75p + 75p p&p

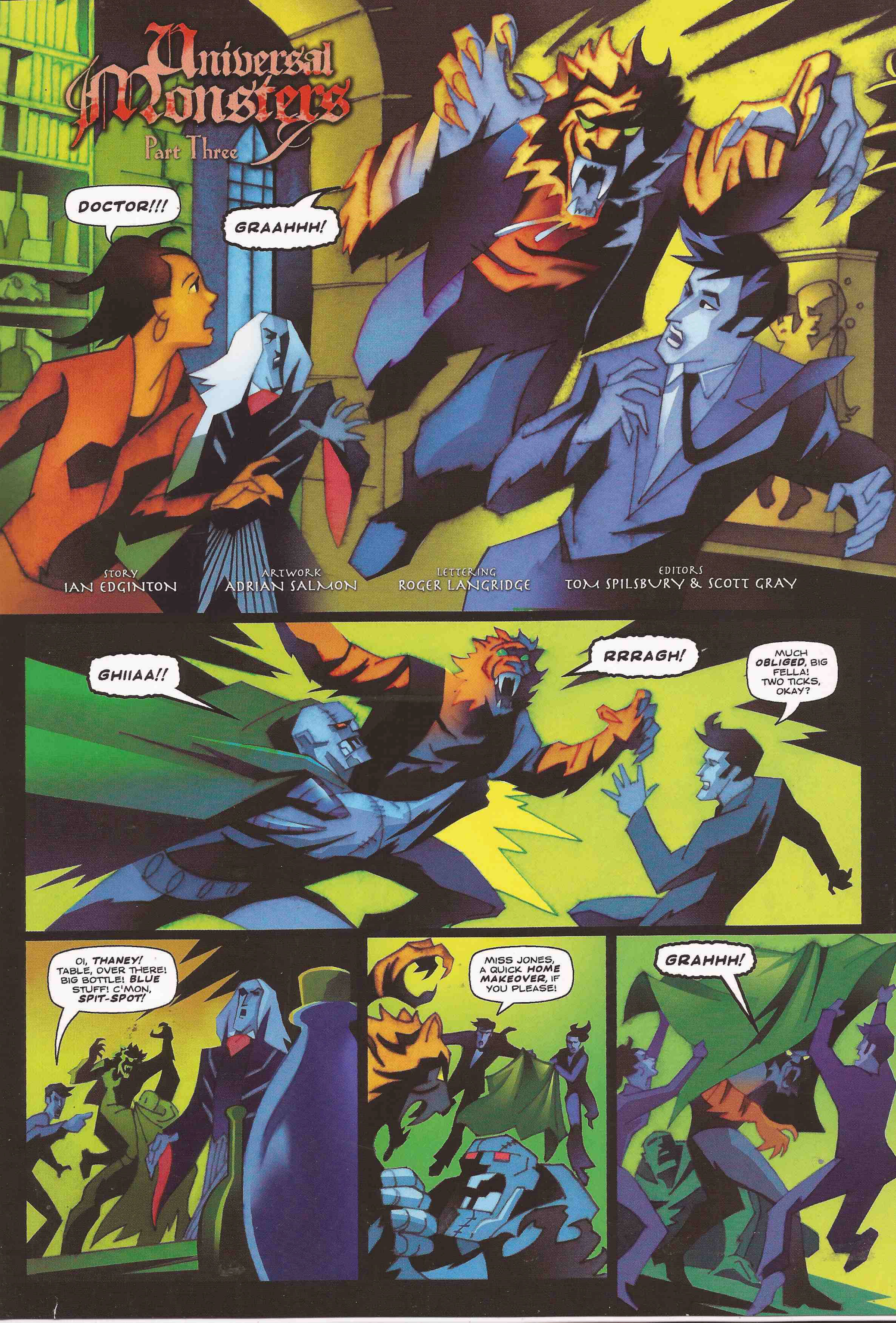
Unofficial Guides to all the Doctor Who Books & CDs
I, Who 1, I, Who 2 & 1, Who 3
£11.49 + £2.50 p&p each

44 YEARS OF DOCTOR WHO
19 YEARS OF QUALITY SERVICE AT BURTONS

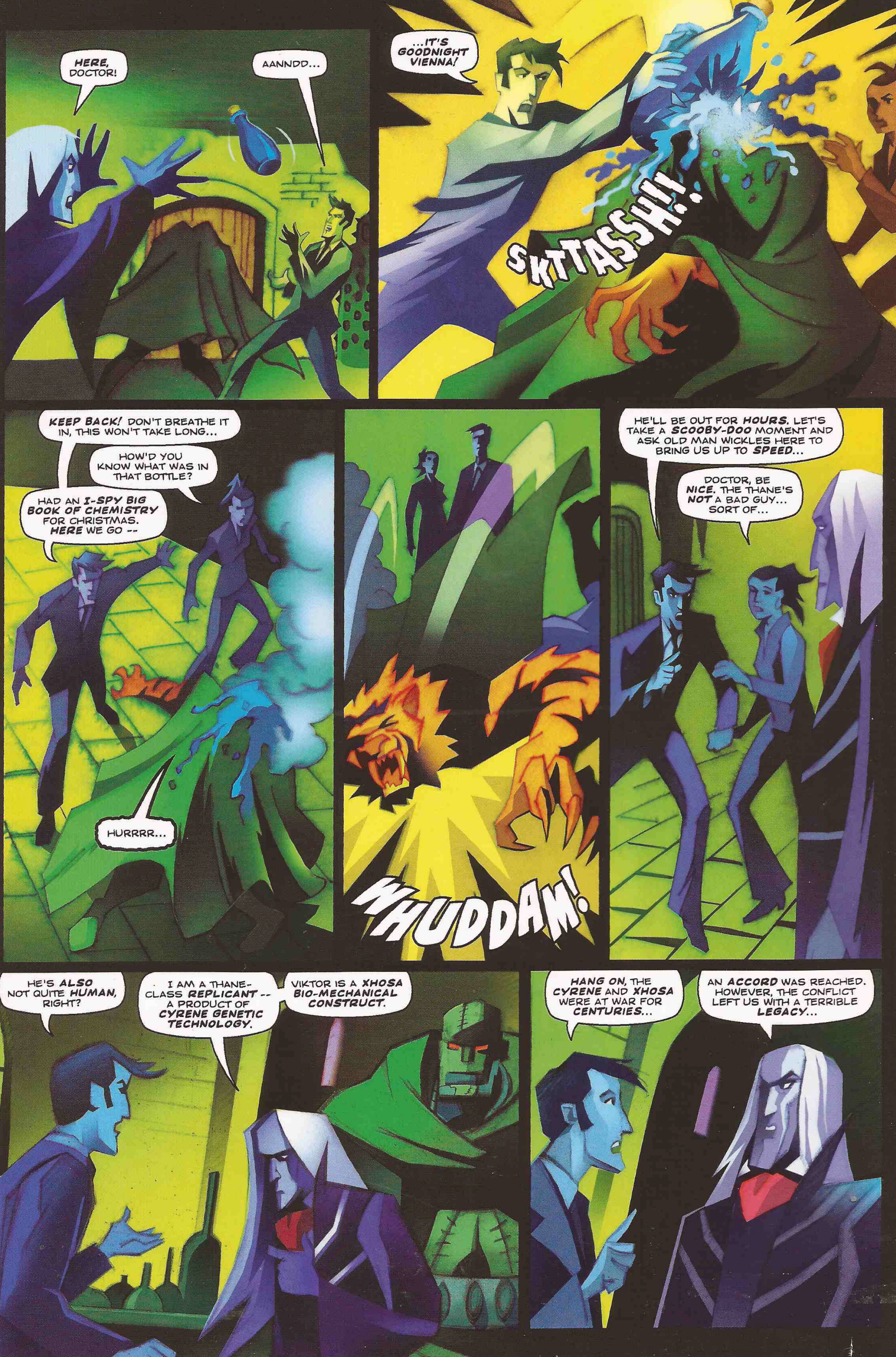
TO ORDER: CALL 01268 764085 OR LOG ON TO WWW.WHOONE.CO.UK
OR SEND A CHEQUE/POSTAL ORDER PAYABLE TO WHO ONE LTD TO OUR ADDRESS.

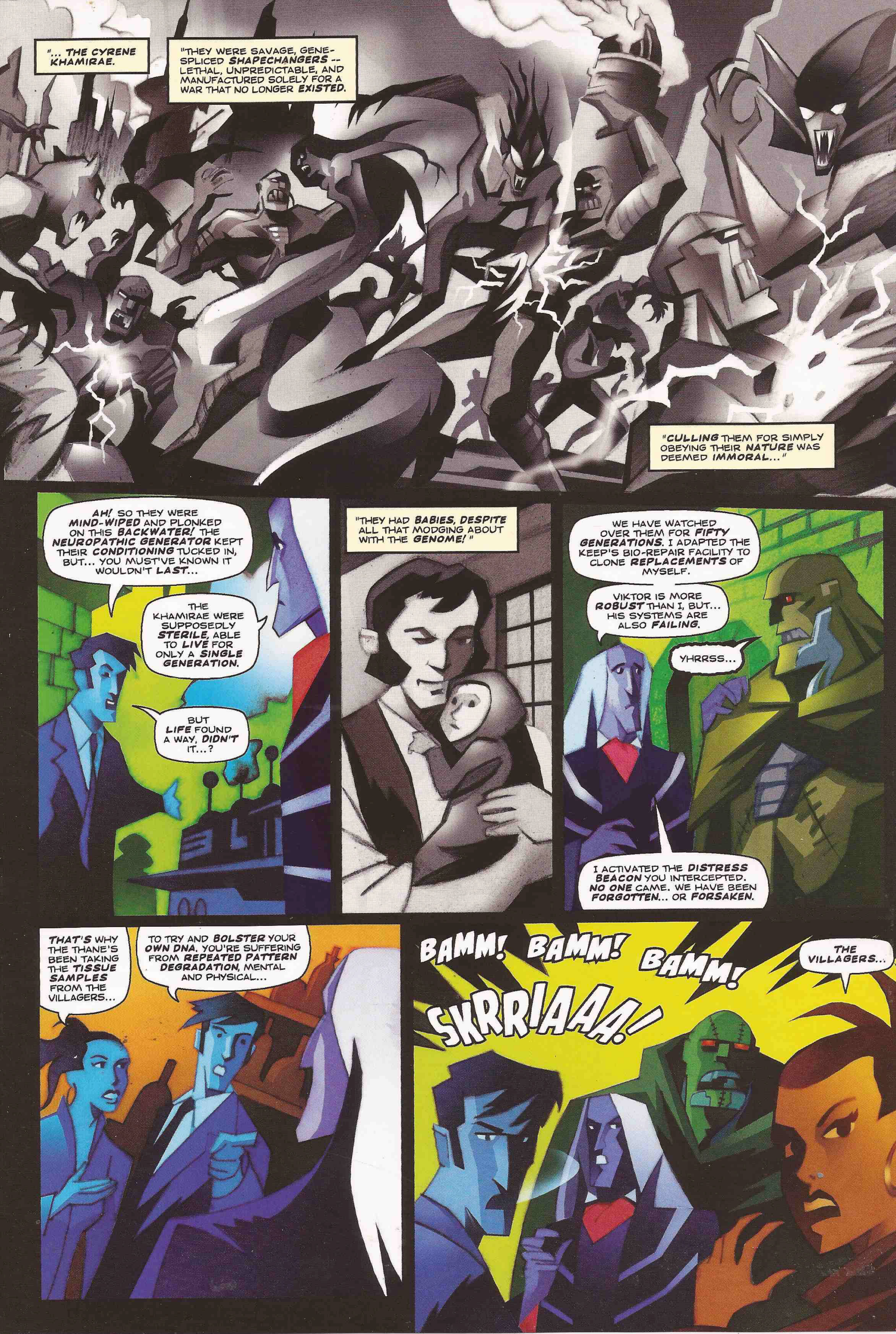
Universal Monsters

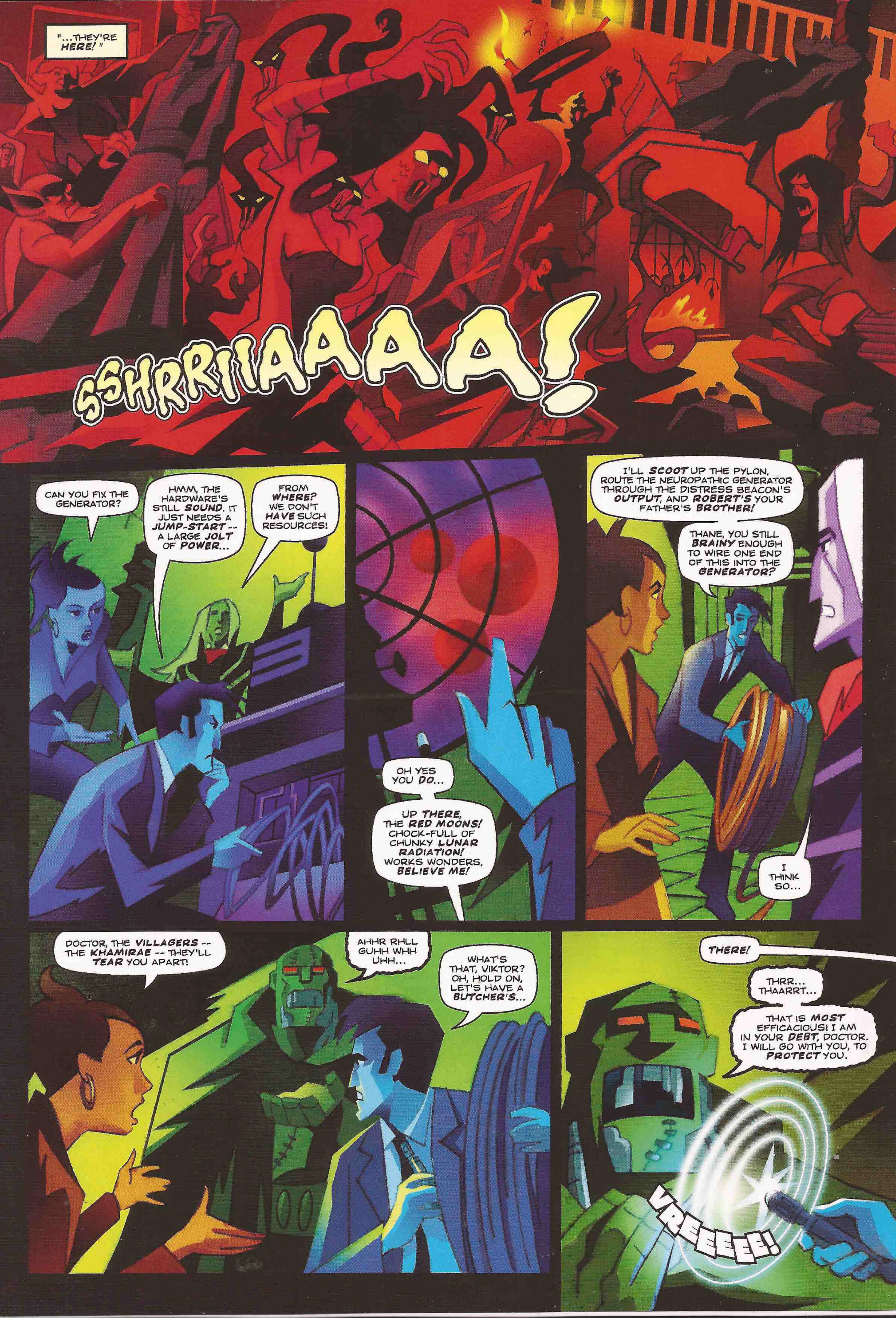
Part Three

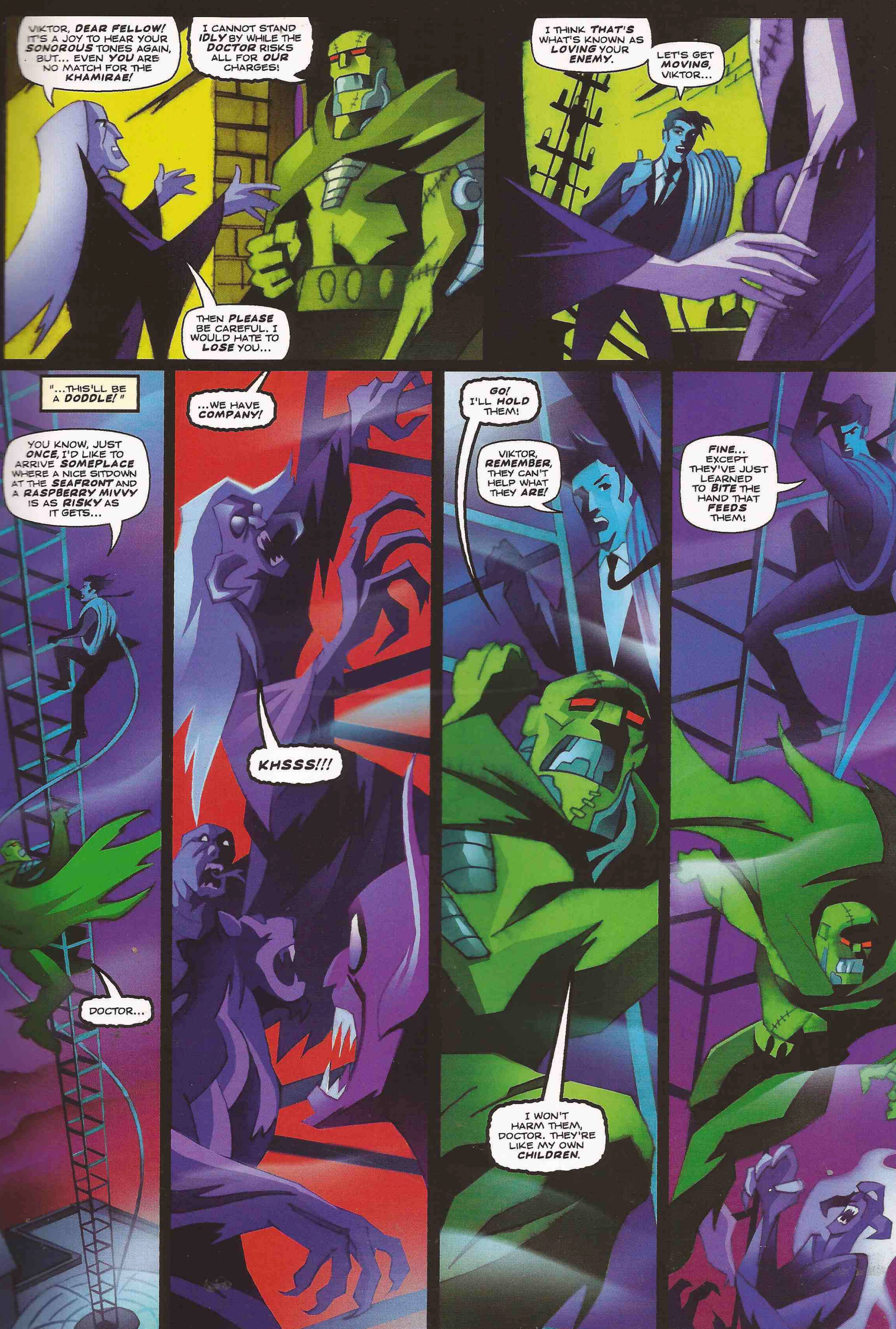

DOCTOR!!!
GRAAHHH!
GHIIAA!!
RRRAGH!
MUCH OBLIGED, BIG FELLA! TWO TICKS, OKAY?
OI, THANEY! TABLE, OVER THERE! BIG BOTTLE! BLUE STUFF! C'MON, SPIT-SPOT!
MISS JONES, A QUICK HOME MAKEOVER, IF YOU PLEASE!
GRAHHH!

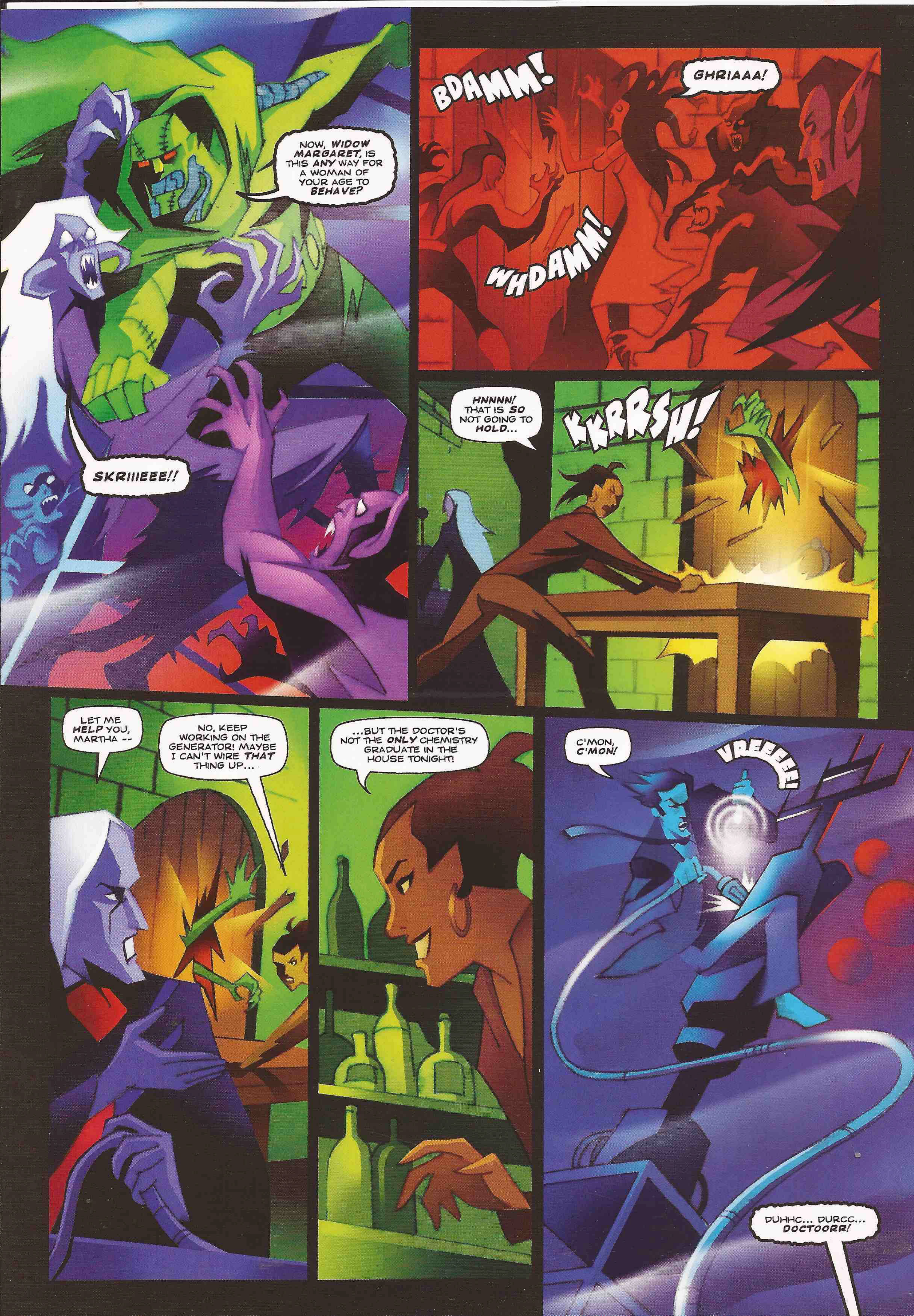
STORY IAN EDGINTON
ARTWORK ADRIAN SALMON
LETTERING ROGER LANGRIDGE
EDITORS TOM SPILSBURY & SCOTT GRAY

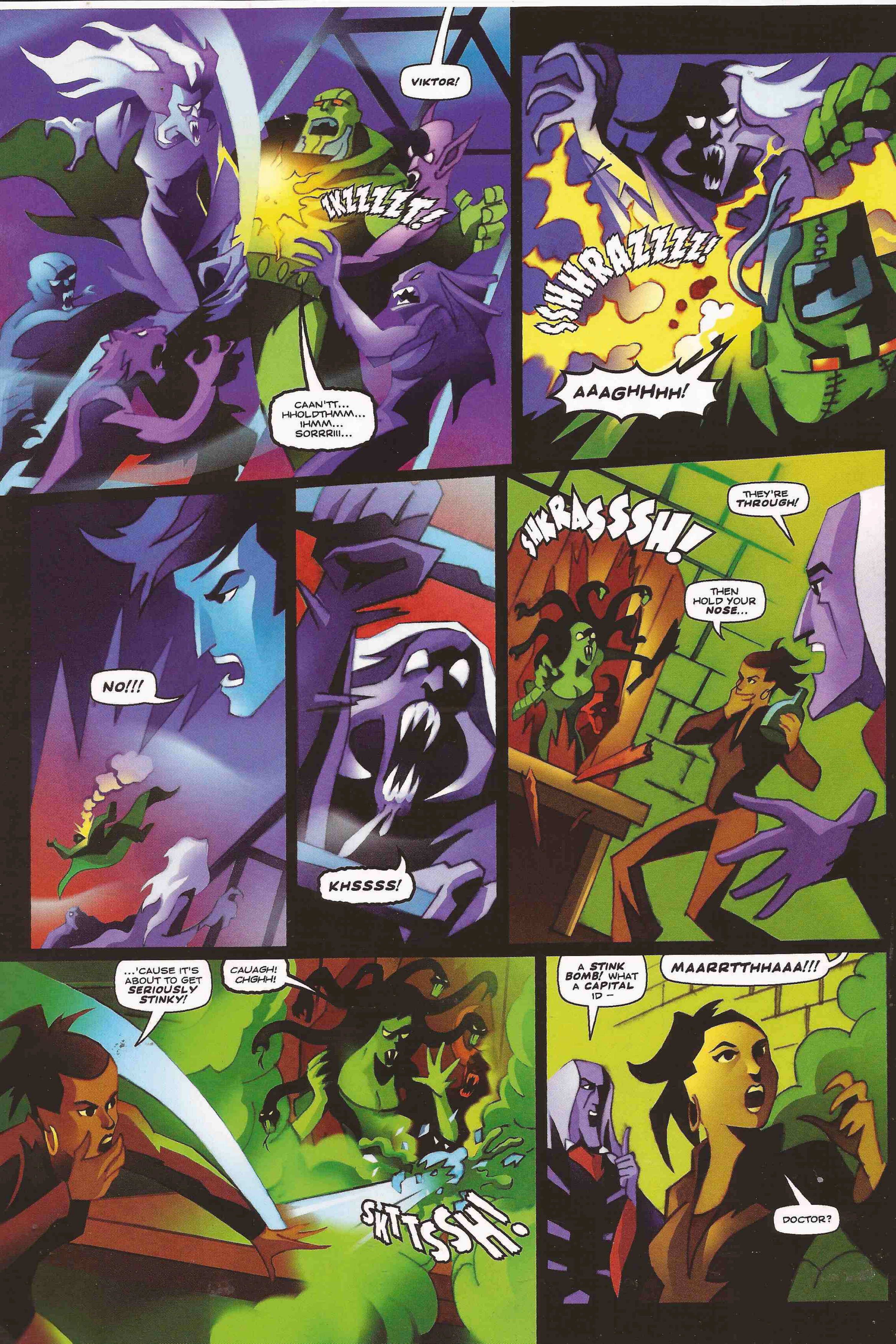

HERE, DOCTOR!
AANNDD...
...IT'S GOODNIGHT VIENNA!
SKTTASSH!!
KEEP BACK! DON'T BREATHE IT IN, THIS WON'T TAKE LONG...
HOW'D YOU KNOW WHAT WAS IN THAT BOTTLE?
HAD AN I-SPY BIG BOOK OF CHEMISTRY FOR CHRISTMAS. HERE WE GO --
HURRRR...
WHUDDAM!
HE'LL BE OUT FOR HOURS. LET'S TAKE A SCOOBY-DOO MOMENT AND ASK OLD MAN WICKLES HERE TO BRING US UP TO SPEED...
DOCTOR, BE NICE. THE THANE'S NOT A BAD GUY... SORT OF...
HE'S ALSO NOT QUITE HUMAN, RIGHT?
I AM A THANE-CLASS REPLICANT -- A PRODUCT OF CYRENE GENETIC TECHNOLOGY.
VIKTOR IS A XHOSA BIO-MECHANICAL CONSTRUCT.
HANG ON, THE CYRENE AND XHOSA WERE AT WAR FOR CENTURIES...
AN ACCORD WAS REACHED. HOWEVER, THE CONFLICT LEFT US WITH A TERRIBLE LEGACY...

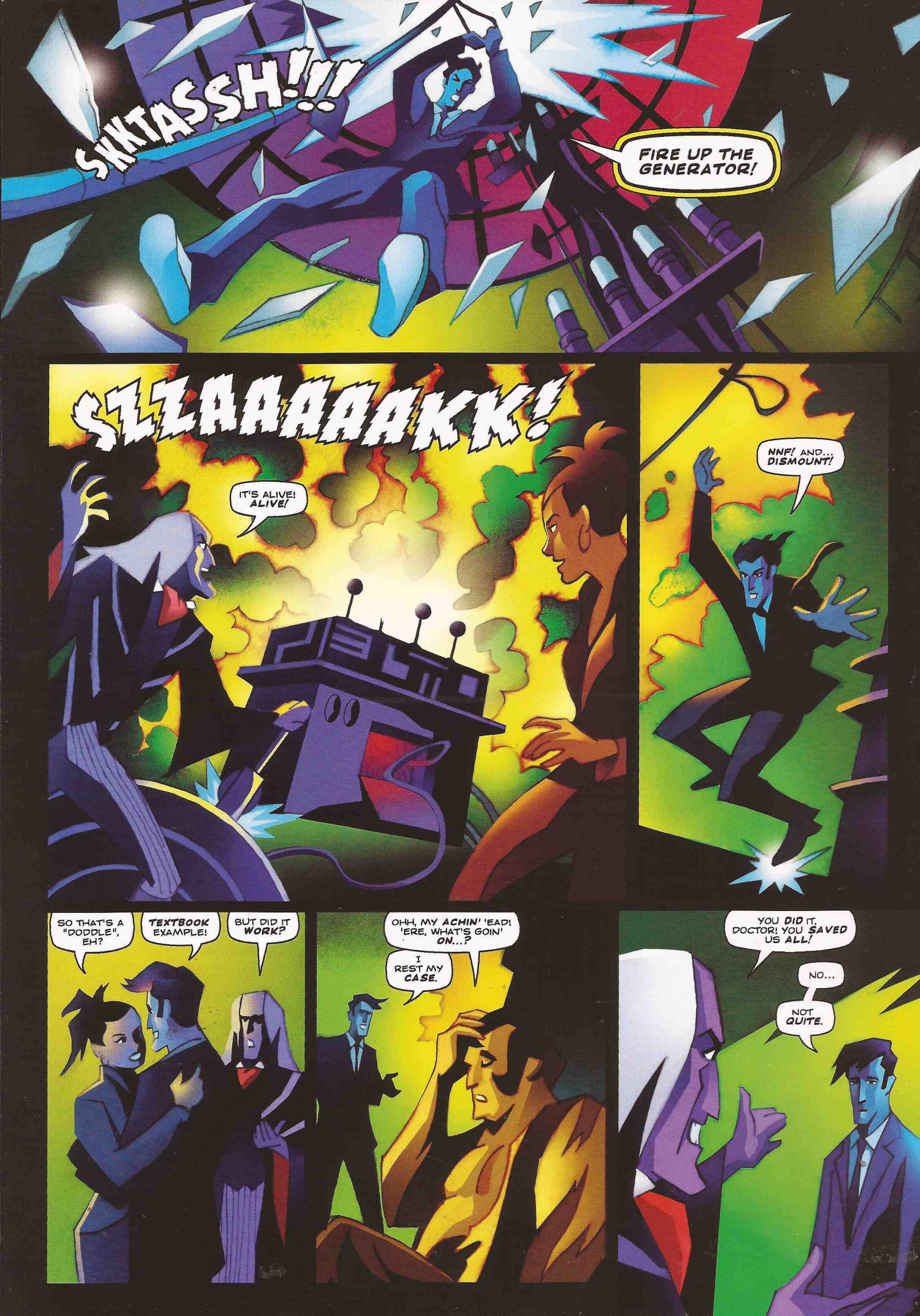

"... THE CYRENE KHAMIRAE.
"THEY WERE SAVAGE, GENE-SPLICED SHAPECHANGERS -- LETHAL, UNPREDICTABLE, AND MANUFACTURED SOLELY FOR A WAR THAT NO LONGER EXISTED.
"CULLING THEM FOR SIMPLY OBEYING THEIR NATURE WAS DEEMED IMMORAL..."
AH! SO THEY WERE MIND-WIPED AND PLONKED ON THIS BACKWATER! THE NEUROPATHIC GENERATOR KEPT THEIR CONDITIONING TUCKED IN, BUT... YOU MUST'VE KNOWN IT WOULDN'T LAST...
THE KHAMIRAE WERE SUPPOSEDLY STERILE, ABLE TO LIVE FOR ONLY A SINGLE GENERATION.
BUT LIFE FOUND A WAY, DIDN'T IT...?
"THEY HAD BABIES, DESPITE ALL THAT MODGING ABOUT WITH THE GENOME!"
WE HAVE WATCHED OVER THEM FOR FIFTY GENERATIONS. I ADAPTED THE KEEP'S BIO-REPAIR FACILITY TO CLONE REPLACEMENTS OF MYSELF.
VIKTOR IS MORE ROBUST THAN I, BUT... HIS SYSTEMS ARE ALSO FAILING.
YHRRSS...
I ACTIVATED THE DISTRESS BEACON YOU INTERCEPTED. NO ONE CAME. WE HAVE BEEN FORGOTTEN... OR FORSAKEN.
THAT'S WHY THE THANE'S BEEN TAKING THE TISSUE SAMPLES FROM THE VILLAGERS...
TO TRY AND BOLSTER YOUR OWN DNA. YOU'RE SUFFERING FROM REPEATED PATTERN DEGRADATION, MENTAL AND PHYSICAL...
BAMM! BAMM! BAMM!
SKRRIAAA!
THE VILLAGERS...

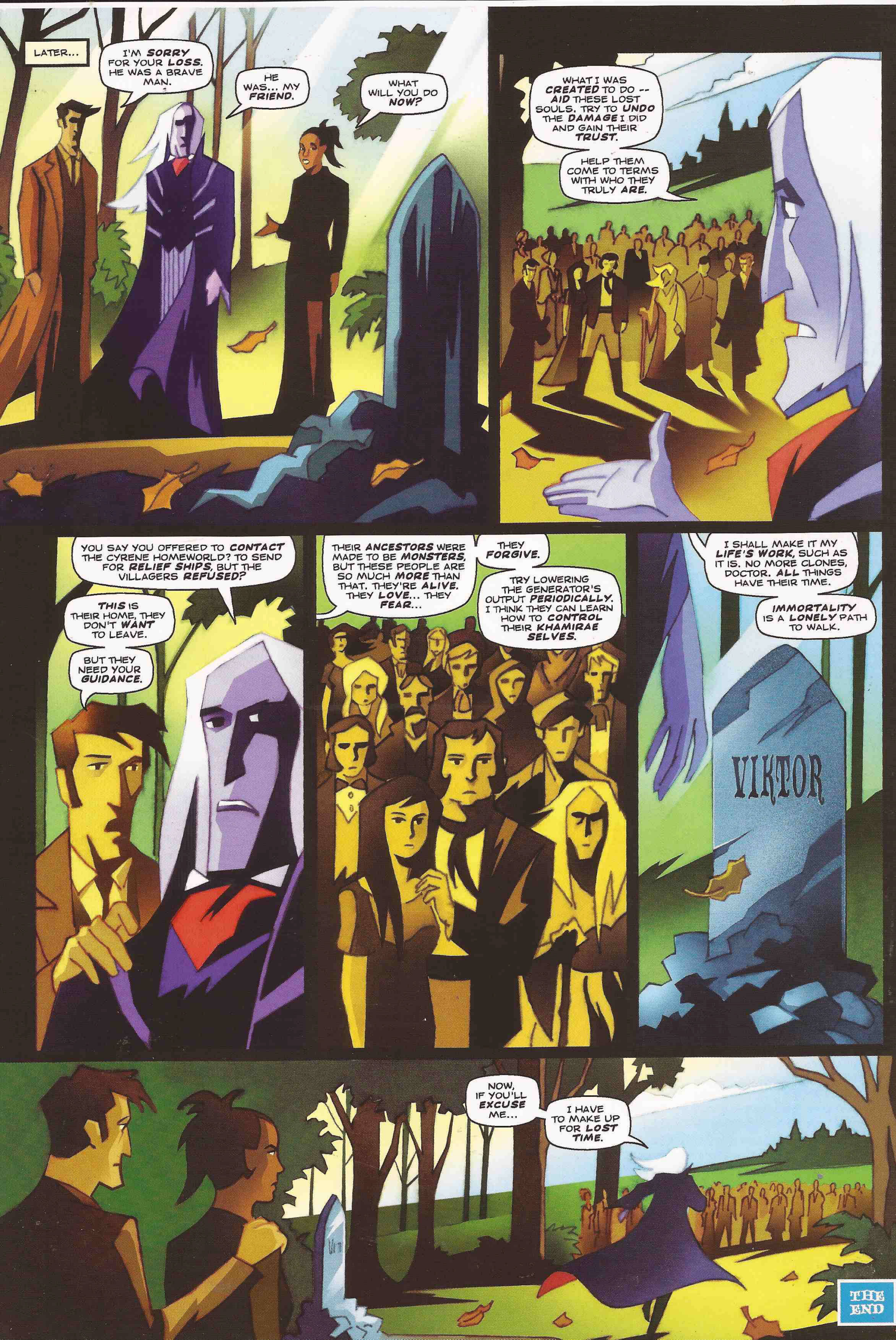

"...THEY'RE HERE!"
SSHRRIIAAAAA!
CAN YOU FIX THE GENERATOR?
HMM, THE HARDWARE'S STILL SOUND. IT JUST NEEDS A JUMP-START -- A LARGE JOLT OF POWER...
FROM WHERE? WE DON'T HAVE SUCH RESOURCES!
OH YES YOU DO...
UP THERE, THE RED MOONS! CHOCK-FULL OF CHUNKY LUNAR RADIATION! WORKS WONDERS, BELIEVE ME!
I'LL SCOOT UP THE PYLON, ROUTE THE NEUROPATHIC GENERATOR THROUGH THE DISTRESS BEACON'S OUTPUT, AND ROBERT'S YOUR FATHER'S BROTHER!
THANE, YOU STILL BRAINY ENOUGH TO WIRE ONE END OF THIS INTO THE GENERATOR?
I THINK SO...
DOCTOR, THE VILLAGERS -- THE KHAMIRAE -- THEY'LL TEAR YOU APART!
AHHR RHLL GUHH WHH UHH...
WHAT'S THAT, VIKTOR? OH, HOLD ON, LET'S HAVE A BUTCHER'S...
THERE!
THRR... THAARRT...
THAT IS MOST EFFICACIOUS! I AM IN YOUR DEBT, DOCTOR. I WILL GO WITH YOU, TO PROTECT YOU.
VREEEEEE!


VIKTOR, DEAR FELLOW! IT'S A JOY TO HEAR YOUR SONOROUS TONES AGAIN, BUT... EVEN YOU ARE NO MATCH FOR THE KHAMIRAE!
I CANNOT STAND IDLY BY WHILE THE DOCTOR RISKS ALL FOR OUR CHARGES!
THEN PLEASE BE CAREFUL. I WOULD HATE TO LOSE YOU...
I THINK THAT'S WHAT'S KNOWN AS LOVING YOUR ENEMY.
LET'S GET MOVING, VIKTOR...
"...THIS'LL BE A DODDLE!"
YOU KNOW, JUST ONCE, I'D LIKE TO ARRIVE SOMEPLACE WHERE A NICE SITDOWN AT THE SEAFRONT AND A RASPBERRY MIVVY IS AS RISKY AS IT GETS...
DOCTOR...
...WE HAVE COMPANY!
KHSSS!!!
GO! I'LL HOLD THEM!
VIKTOR, REMEMBER, THEY CAN'T HELP WHAT THEY ARE!
I WON'T HARM THEM, DOCTOR. THEY'RE LIKE MY OWN CHILDREN.
FINE... EXCEPT THEY'VE JUST LEARNED TO BITE THE HAND THAT FEEDS THEM!


NOW, WIDOW MARGARET, IS THIS ANY WAY FOR A WOMAN OF YOUR AGE TO BEHAVE?
SKRIIIEEE!!
BDAMM!
GHRIAAA!
WHDAMM!
HNNNN! THAT IS SO NOT GOING TO HOLD...
KKRRSH!
LET ME HELP YOU, MARTHA --
NO, KEEP WORKING ON THE GENERATOR! MAYBE I CAN'T WIRE THAT THING UP...
...BUT THE DOCTOR'S NOT THE ONLY CHEMISTRY GRADUATE IN THE HOUSE TONIGHT!
C'MON, C'MON!
VREEEEE!
DUHHC... DURCC... DOCTOORR!

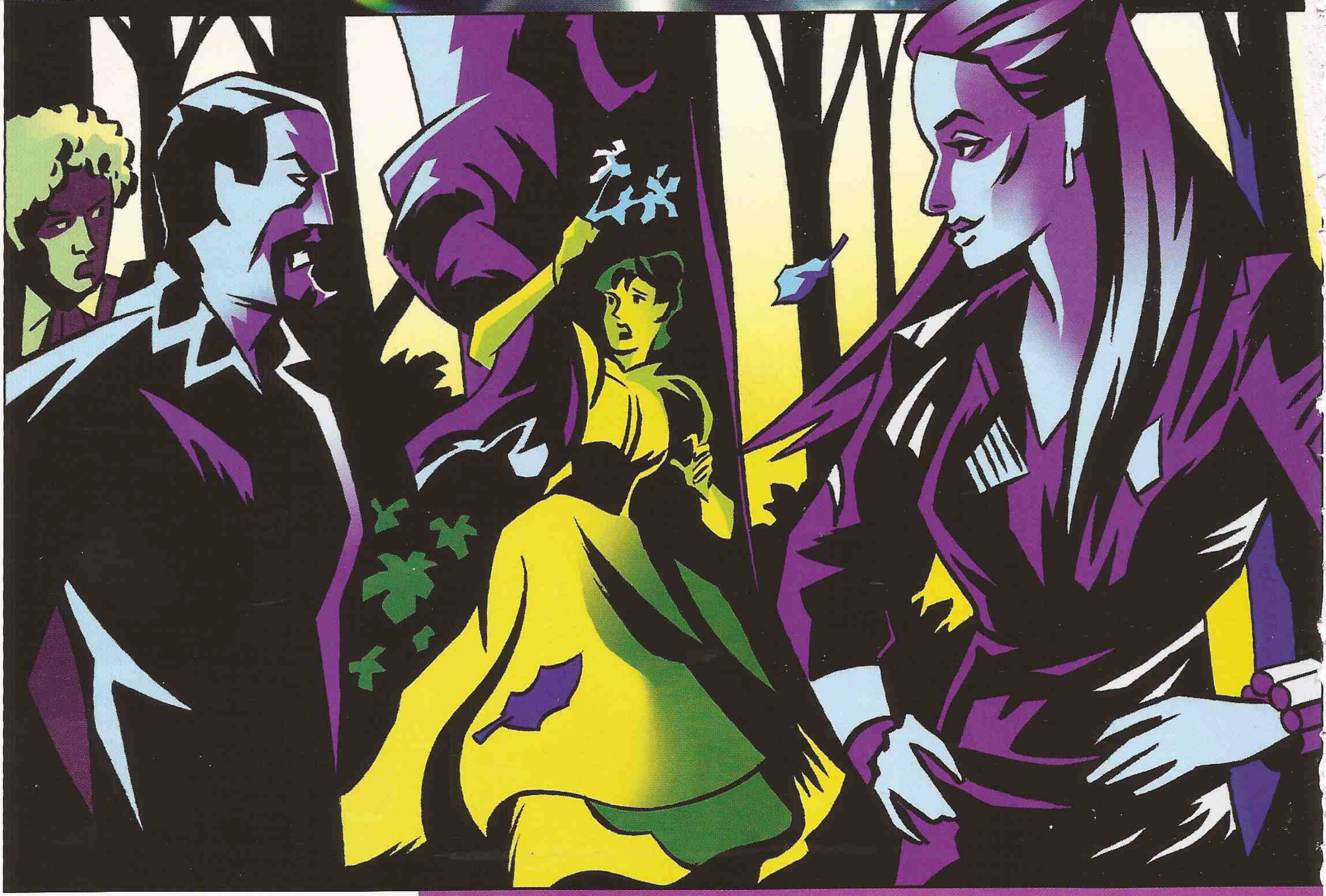

VIKTOR!
ZKZZZZT!
CAAN'TT... HHOLDTHMM... IHMM... SORRRIII...
SSHHRAZZZZZ!
AAAGHHHH!
NO!!!
KHSSSS!
SHKRASSSH!
THEY'RE THROUGH!
THEN HOLD YOUR NOSE...
...'CAUSE IT'S ABOUT TO GET SERIOUSLY STINKY!
CAUAGH! CHGHH!
SKTTSSH!
A STINK BOMB! WHAT A CAPITAL ID –
MAARRTTHHAAA!!!
DOCTOR?


SKKTASSH!!!!
FIRE UP THE GENERATOR!
SZZAAAAAKK!
IT'S ALIVE! *ALIVE!*
NNF! AND... *DISMOUNT!*
SO THAT'S A "DODDLE", EH?
TEXTBOOK EXAMPLE!
BUT DID IT *WORK?*
OHH, MY *ACHIN'* 'EAD! 'ERE, WHAT'S GOIN' *ON...?*
I REST MY *CASE.*
YOU *DID* IT, DOCTOR! YOU *SAVED* US *ALL!*
NO...
NOT *QUITE.*


LATER...
I'M SORRY FOR YOUR LOSS. HE WAS A BRAVE MAN.
HE WAS... MY FRIEND.
WHAT WILL YOU DO NOW?
WHAT I WAS CREATED TO DO -- AID THESE LOST SOULS. TRY TO UNDO THE DAMAGE I DID AND GAIN THEIR TRUST.
HELP THEM COME TO TERMS WITH WHO THEY TRULY ARE.
YOU SAY YOU OFFERED TO CONTACT THE CYRENE HOMEWORLD? TO SEND FOR RELIEF SHIPS, BUT THE VILLAGERS REFUSED?
THIS IS THEIR HOME, THEY DON'T WANT TO LEAVE.
BUT THEY NEED YOUR GUIDANCE.
THEIR ANCESTORS WERE MADE TO BE MONSTERS, BUT THESE PEOPLE ARE SO MUCH MORE THAN THAT. THEY'RE ALIVE. THEY LOVE... THEY FEAR...
THEY FORGIVE.
TRY LOWERING THE GENERATOR'S OUTPUT PERIODICALLY. I THINK THEY CAN LEARN HOW TO CONTROL THEIR KHAMIRAE SELVES.
I SHALL MAKE IT MY LIFE'S WORK, SUCH AS IT IS. NO MORE CLONES, DOCTOR. ALL THINGS HAVE THEIR TIME.
IMMORTALITY IS A LONELY PATH TO WALK.
VIKTOR
NOW, IF YOU'LL EXCUSE ME...
I HAVE TO MAKE UP FOR LOST TIME.
THE END

THE TIME TEAM

Four fans, one mission: to watch all 738 episodes of **Doctor Who**. In order. From the start.



Compiled by **MICHAEL PRITCHARD** ● Illustration by **ADRIAN SALMON**

»EPISODES 631–632

THE MARK OF THE RANI

The Rani's new sauna's done good
Brings in all the young guys from the hood
TCE in your pocket?
Or Stephenson's Rocket?
In either case Luke has got wood

Typical. You wait ages for a Time Lord, then three turn up at once. Yes, it's time for the Rani to make her mark in a story called, appropriately, *The Mark of the Rani*. The Time Team are gathered once again in Jac's front room to witness this tale of trees, trains and tissue compression, the first *Doctor Who* story from the pens of experienced husband-and-wife writing team Pip and Jane Baker, and first impressions of this tale of mines, maggots and Miasmia Goria are certainly favourable. "It's lovely when a director has the time to have a nice long opening sequence," says Richard as the camera lingers over a nineteeth-century mining town.

"Beautifully shot," nods Clay. "Lovely brass band music too. Suddenly I fancy a slice of Hovis."

A mysterious crone lures some dirty miners into her bathhouse – where they're knocked out by some very un-nineteenth-century gas. Then the TARDIS appears. "No long, pointless TARDIS scenes," says Jac. "A much more traditional, exciting opening. Hurrah!"

"But what on earth is Peri wearing?" gasps Richard. "It's hideous! She looks like one of those things that old ladies use to cover their toilet rolls."

Peter nods. "You have to feel sorry for the poor girl. Four episodes squeezed into leotards, and now she's dressed up like a lemon trifle."

The Doctor's sensed alien technology with his sensor and sets off, beeping like nobody's business – passing a scarecrow that's a) very very good at scaring crows and b) moves. And, er, c) is the Master. "Aw, how disappointing," sighs Richard.

"Hooray! I like the Master," says Peter. "Once you accept the fact that he's utterly bonkers, it makes perfect sense for him to stand in a damp field all day waiting for his arch-nemesis to arrive."

"The drums must have been very loud that day," observes Clay, breaking the cardinal rule of The Time Team. "I can't wait to see how he reacts when he discovers that the new Doctor is nearly as loopy as he is."

Cliché Counter

DEATHS ON SCREEN SO FAR
01015

ONE OR MORE REGULARS RENDERED UNCONSCIOUS
00184

ONE OR MORE REGULARS INCARCERATED
00242

The Master makes his way to the mine where an unfortunate guard and his unfortunate dog stray across his path. "Strange," says Richard, "I feel sadder over the dog being shrunk than I do for the guard."

Peter shakes his head. "Well, that's cemented the Master as a complete and utter git in the eyes of the British public. He can kill as many humans as he likes, but shrink a dog! The cad is beyond redemption."

The Master enters the bathhouse and... enter the Rani! "She's fantastic!" screams Clay. "Kate O'Mara's got great presence and the relationship between her and the Master is fascinating; they're like a bossy big sister and an annoying little brother."

Jac nods. "I *love* the Rani. And although the Master does seem shoe-horned in a bit this would be a poorer story without him; he gives the Rani someone to be sarcastic to. Her line 'something devious and overcomplicated' sums up his mad plans brilliantly."

"There's real spirit and invention in all this dialogue," says Clay. "The Doctor seems much more Doctor-ish, striding up to the Luddites so overconfidently. It also helps that it's all shot so nicely. Director Sarah Hellings is a real find."

The Doctor is rescued from the Luddites by mine owner Lord Ravensworth. "Terence Alexander's character doesn't seem to be a million miles away

PETER
CLAY
JAC
RICHARD

from his role as Charlie Hungerford in *Bergerac*," says Richard. "Gruff but rather likeable."

The Doctor discovers that the Luddites have all been extra-rowdy since coming out of the bathhouse... So he disguises himself as a miner, muddies himself up and sets off for a shower. "The Doctor looks so much better when he's not in his multicoloured coat," sighs Peter wistfully.

Sure enough the Doctor's bath is a gas and he wakes up in the clutches of the Rani. Turns out she's only here to extract a sleep-inducing chemical from the miners to tame her 'subjects' on another planet. "It's interesting to have a different set of motives for a rogue Time Lord than just pure evil or madness," says Richard. "The Rani seems to be only interested in her science and her experiments, but she does it all in a very amoral way."

"She's an absolutely *brilliant* character!" enthuses Jac. "The scenes between the three Time Lords here are just great, with Colin in particular holding his own against both of his foes. And the way they speak – they all seem to be outdoing each other in trying to find the most obscure words to use!"

Clay quotes the Master. "'Fortuitous would be a more apposite epithet'! It's crazy dialogue, very unnaturalistic, but somehow it works. This is the first Sixth Doctor story where the new lightness of touch is really working – these scenes are witty and very well-played."

The Master (Anthony Ainley) wrestles with the controls of the Rani's TARDIS...

The Master plans to throw the TARDIS down a mineshaft. For some reason. "That's rather an overcomplicated picture of the Doctor's TARDIS that the Master draws, isn't it?" wonders Richard.

"But of course," says Peter. "Overcomplicated is what the Master is all about. I love the Rani's line about him 'getting dizzy if he tried to walk in a straight line'!"

"It shows that Pip and Jane are approaching the Rani as a real character, with a rounded personality," puts in Clay. "It's a marvellous line."

The first episode ends with the Doctor, strapped to an operating table, whizzing down to an open mineshaft – no thanks to Peri, who pushes him the wrong way. "Hilarious!" cries Clay. "It's as if Pip and Jane have read all the previous Doctor/Peri scripts, taken the best and the funniest bits of their relationship and played them up, ignoring the angst and naffness."

As the theme screams in Jac's grinning from ear to ear. "Loved that! I love location filming and I love historicals and I love long words, and I love the Rani. And Peri's less whiny and has a much better relationship with the Doctor."

Into Part Two, where the Doctor is rescued from his fate by... George Stephenson. "Blimey, it's an age since we met a real historical figure in the series," says Clay. "Not counting the android King John – when was the last time?"

"Doc Holliday and the Earps back in 1966!" Richard exclaims. "That really is an age." As the Master's plan is revealed he frowns. "I can't say that I'm terribly interested in the plot of this story. The plan to disrupt Stephenson's meeting doesn't really make for a riveting adventure."

"I don't care," counters Jac. "It's lovely. Stephenson is brilliant, and his gorgeous assistant Luke is worth the price of admission alone."

The Doctor manages to get into the Rani's TARDIS. "It's nice they've tried to make the Rani's TARDIS distinctive rather than just go with a differently-painted control room like the Master's." notes Richard.

"Mmmm, yes, another lovely bit of design, that," says Peter. "Best looking TARDIS seen in the series to date."

The Rani gets rid of her crone gear, to Richard's approval. "Oooh, the Rani in black leather! Very nice! Phwoarr, in fact."

"Down boy," says Peter. "She's an amoral alien, remember? She'd only want you for your 10cc of brain fluid."

The Rani decides to deal with the Doctor by placing booby traps in local beauty spot Redfern Dell. They turn out to have rather an unexpected effect. "Luke's turned into a... tree," gasps Richard. "Well, Gary Cady's acting was a bit wooden."

"I hope that was just a pun," says Jac stormily. "Because he was in fact wonderful in every way. Dreadfully underused, but nevertheless wonderful."

"But the plastic tree itself is dreadful, I'm sorry," says Peter. "Both in concept and in execution."

Peri wanders into the Dell – but she's saved from the mines by the protective branch of Luke the tree. "And suddenly what was a faintly daft idea turns into a truly ludicrous one," sighs Richard. "I've heard of tree-hugging, but this is just ridiculous."

Jac leaps to the defence once more. "I strongly disagree. Admittedly turning people into trees is more fairy-tale than sci-fi, but it's a really creepy idea. The rescue of Peri shows Luke's still aware in there to some extent. And trees live for hundreds of years. Just think, this very magazine could be made out of pulped Luke! I'm quite keen on the idea of a *Luke Ward Magazine*, but not in that way."

Peter's still not impressed. "Can I open my eyes yet? Is it over? That was worse than the Myrka. And it's hugely irresponsible of the Doctor to just leave the rest of the active mines in the dell."

The Rani and the Master flee in the latter's TARDIS. And she's now clearly had enough of him. "She knees him in the nadgers!" exclaims Richard. "Now there's a first! I guess it shows that Time Lord anatomy isn't too dissimilar to our own."

AND **YOU** SAID...

"Colin is beginning to get the opportunity to show just how much of his bluster is just that, surface tension that hides the morally righteous soul underneath." G L WILLIAMS FACEBOOK

Peri and the Doctor exchange a smile. For a change.

"The relationship between Peri and the Doctor still seems problematic – why do they stick together when all they ever seem to do is moan and snipe at each other?" MARTIN HARRIS FACEBOOK

"The story takes itself so *seriously* that you have to ask – why can't a 'brilliant chemist' like the Rani come up with a sleeping pill? Even Peri can manage it!" ALEX WILCOCK ISLE OF DOGS

"Kudos to Pip and Jane Baker for remembering that Peri is studying botany and can actually do something with what she's learned (*ie*, the sleeping draught)." TONY WHITT CHICAGO, USA

"The tree looks naff but the concept behind it is great! How tragic for Luke; not only turned into a tree but aware of what has happened!" MICK BOULDEN FACEBOOK

"Colin's diverting even doing a simple thing like leaving the Rani's TARDIS, and surely no-one else could have put any conviction into the line 'Don't move – the tree won't hurt you!'" STEPHEN MARTIN HINKLEY

"I was just glad to see that the Doctor could still travel back in time!" CALUM RIGBY MANCHESTER

"A massively underrated story, showing just how good Colin could be with the right material." DAVID LIPSCOMBE FACEBOOK

Would *you* strip off in front of this 'old woman'?

In **DWM** 395, the Team will be watching *Timelash*. Let us know your comments by emailing us at *dwm@panini.co.uk* (marked 'Time Team' in the subject line), or via our Facebook page, by 3 April 2008. And if you're a new *Doctor Who* fan and haven't seen this story before, why not grab a copy of *Timelash* on DVD and let us know what you thought?

"Still not opening my eyes," says Peter.

Thanks to the Doctor's earlier tinkering, the Rani's TARDIS spirals out of control. Bad news for the errant miscreants as 'time spillage' causes a dinosaur embryo to grow to giant size. "Quite a fun ending," says Richard, smiling.

"They're making this up as they go along, surely," reckons Peter.

And with the menace, whatever it was, banished, the Doctor and Peri head back to the TARDIS. 'What do you do in there?' asks Stephenson. 'Argue, mainly,' replies the Doctor, which gets a laugh and a round of applause from the Team.

Clay sums up: "Though the plot petered out as Part Two went on, it was well written, very nicely directed, easy to follow – and most of all, fun! There was a sense of joy about it, a positivity that we've not seen in the series – if I'm being honest – since the 1970s. Three stories in and I think this is my favourite season in a long while; it has the big, iconic moments, the memorable villains and monsters and the humour that got lost a bit during the Davison stories. And Colin Baker is getting better and better."

Jac's happy too. "It might not have as much child-appeal as a monster-fest, but that's easily my favourite Sixth Doctor story so far." DWM

"The Rani and the Master are like a bossy big sister and an annoying little brother!" Clay

SCRIPT DOCTORS

DWM talks to the writers of the 2008 series of *Doctor Who*...

"Nobody's done one like this since Donald Cotton!"

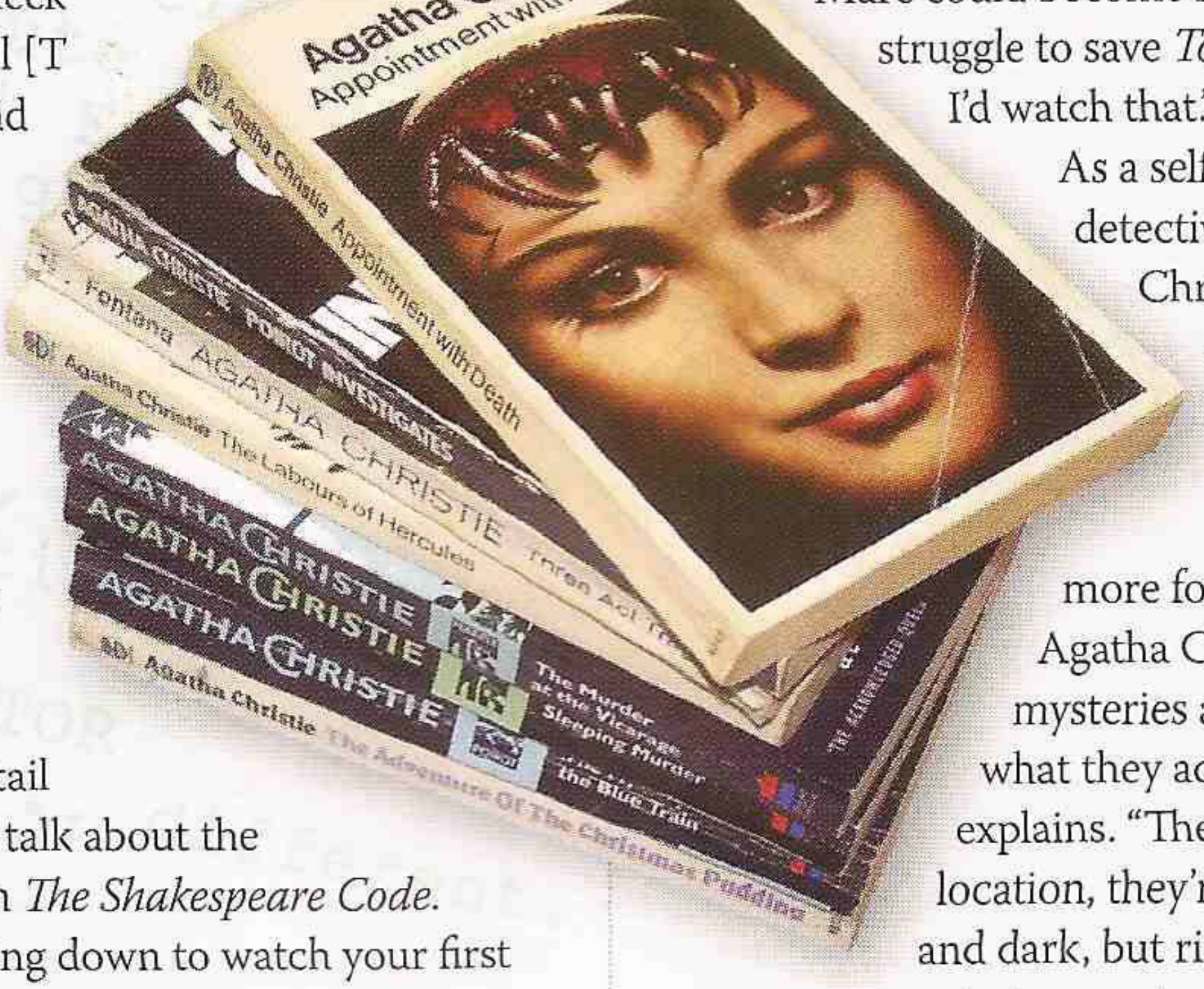
Gareth Roberts

Gareth Roberts tells Clayton Hickman about his love of Agatha Christie, talking to 'Shakespeare's people' and how he *isn't* the showrunner of The Sarah Jane Adventures...

Gareth Roberts is a happy man. He's just been sent one of those official BBC calendars, the sort you used to see hanging up in the *Blue Peter* postroom, or behind one of *Doctor Who*'s former producers in a candid snap from **Doctor Who Monthly**, so his office now has a whiff of the concrete doughnut about it. He's also cheery because he's right in the middle of penning a story for the second run of *The Sarah Jane Adventures* ("I absolutely love that series," he beams), is about to see his Series Four *Doctor Who* episode for the first time, four months early, to record the podcast commentary, and has just spotted a lovely poster of swarming Carrionites, from *The Shakespeare Code* in the latest *Doctor Who Adventures*. What better time, then, to sit him down with a sugar-free Red Bull and pump him for all the information we can get...

So, Gareth, what can you tell us about *The Unicorn and The Wasp*?

"It's a comedy!" Gareth smiles. "Nobody's done one like this since Donald Cotton [who wrote 1965's whimsical *The Myth Makers* and 1966's tongue-in-cheek *The Gunfighters*]. Russell [T Davies, showrunner] said I was down for Series Four right from the first draft of *The Shakespeare Code* – if there *was* a Series Four, which nobody knew then, honest! Then months later I got an email saying 'Agatha Christie.'"



Before we go into detail about the new one, let's talk about the experience you had with *The Shakespeare Code*. How was it for you, sitting down to watch your first *Doctor Who* story for TV?

"I felt uncomfortable because I was in an uncomfortable chair," Gareth admits. "But I was surrounded by lots of people that I'd invited – and several that I'd barred but turned up anyway, which was lovely. It was an emotional thing but in a curious way, because the show had been going for two years, it felt more like catching up with the old gang. I think if I'd done Series One it would have been more of a bombshell. Oddly enough, the thing in the whole BBC Wales experience that really made me have to sit down and clutch a handrail was when [script editor] Gary Russell told me that Terrance Dicks was novelising *Invasion of the Bane*. That's when I went weak at the knees."

It's been an incredibly busy year for Gareth, particularly Upper Boat-wise, having gone straight from *Doctor Who* to *The Sarah Jane Adventures*...

"In a sense *The Sarah Jane Adventures* is more of a blank slate for a writer, and also it's contemporary," Gareth points out. "The two *Doctor Who*s I've done are historicals which pushes you in another direction – it's more difficult to get something of you into them. Luckily the two people Russell picked for me, William Shakespeare and Agatha Christie, are writers I love. If I'd got Dickens I'd have been in trouble."

DWM wonders if there are any other celebrity historicals Gareth would be gagging to do?

"Maybe Tony Hancock. Soft Cell?" he ponders. "They'd be amusing. The Doctor, Dave and Marc could become involved in a desperate struggle to save *Top of the Pops* in 1982. I'd watch that."

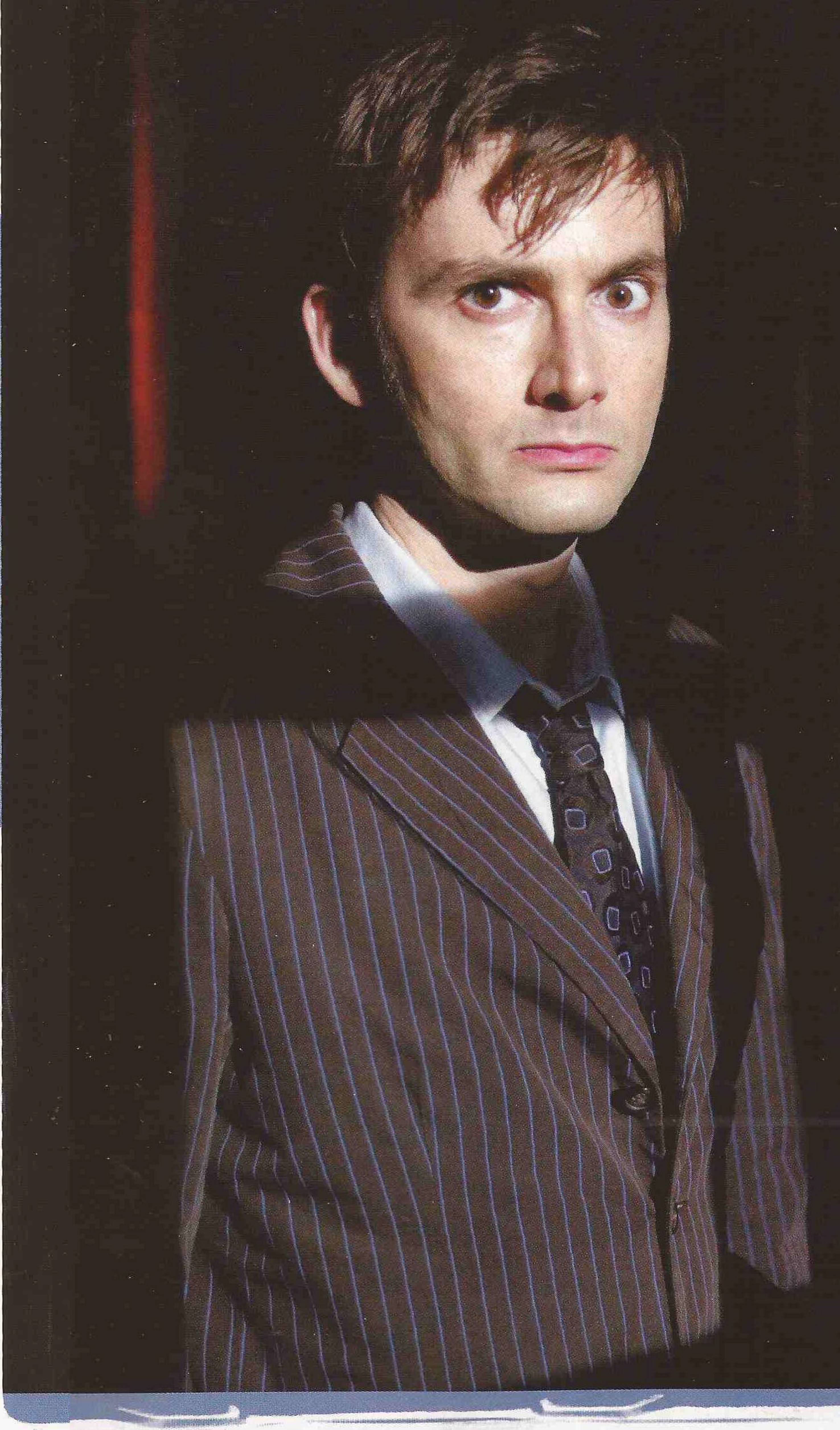
As a self-confessed fan of detective novels, and of Agatha Christie, was it particularly daunting for Gareth to try to write one of his own?

"We went consciously more for what people *think* Agatha Christie murder mysteries are like, rather than what they actually *are* like," Gareth explains. "They vary enormously in location, they're often quite bloody and dark, but right from the off we wanted a country house party and a gaggle of suspects. It's better to take a setting that's familiar and play it in a new way.

"It was quite strange writing a modern *Doctor Who* with posh people in it. We don't really see posh people on the television anymore, except at Christmas. There's something funny about the veneer of upper class respectability and the truth of any family underneath. If you read a book like *Crooked House* by Agatha Christie, which is one of my favourites, it's all about an aristocratic family and the secrets they hold."

Are you so steeped in Agatha Christie novels that you just knew how to make it work on screen?

Christina Cole as the witchy Lilith in *The Shakespeare Code*.



Raxacoricofallapatorians on the loose in Gareth's *Sarah Jane Adventures* episode *Revenge of the Slitheen*.

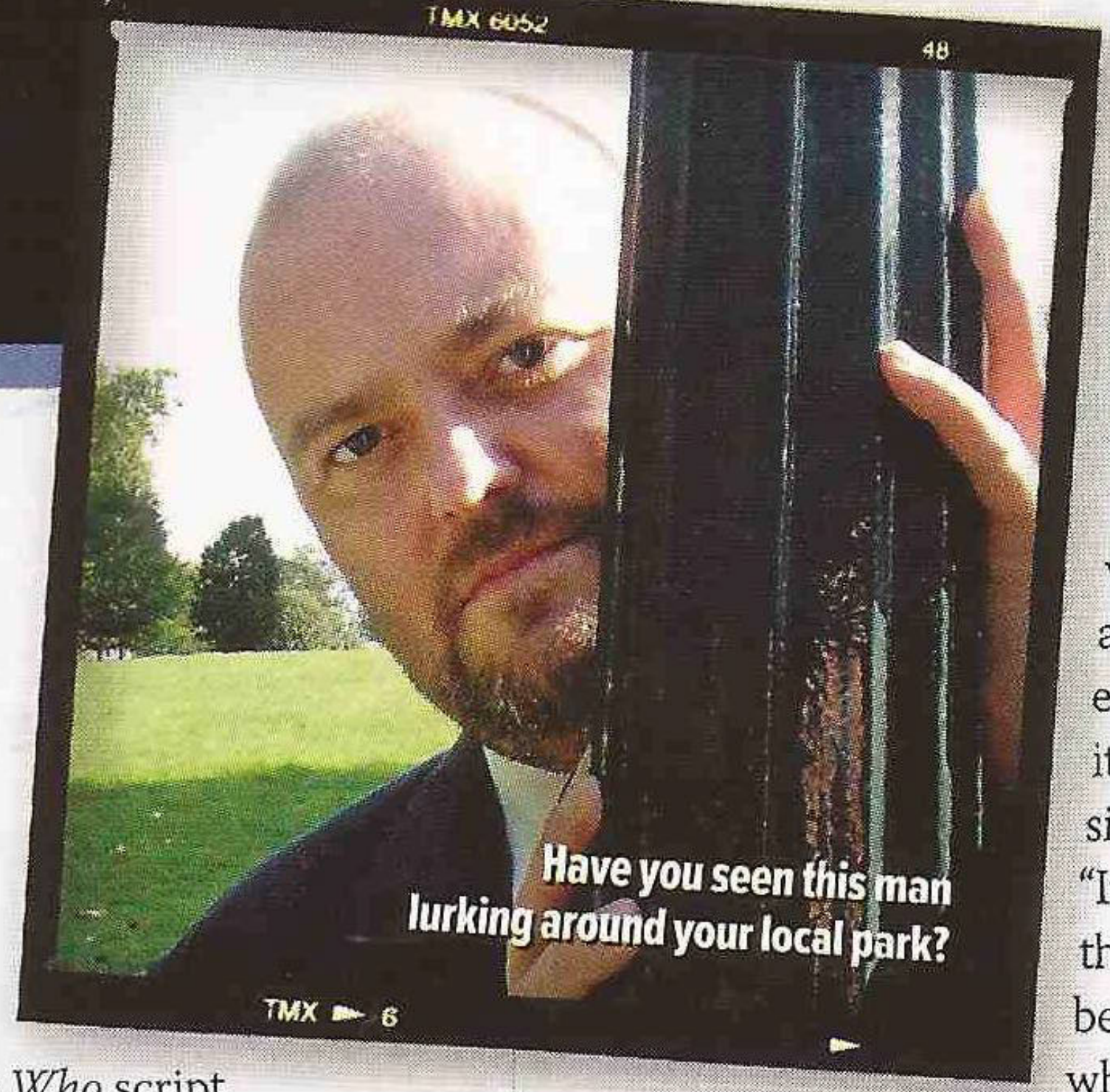
"I think the best age to read Agatha Christie is when you're growing up," Gareth states, emphatically. "It's very clear language and easy to get into. They were among the first, if not the first adult books I read. They're just so irritating and wonderful because she always fools you!"

Were other Christie TV adaptations an inspiration?

"I've seen tons of them, yes!" nods Gareth, enthusiastically. "My favourite Christie adaptation – even though Peter Ustinov is completely wrong as Poirot – is the movie of *Evil Under the Sun*. It's just glorious – you've got Diana Rigg bitching to everyone and having a singing contest with Maggie Smith, you've got Roddy McDowell on a pedalo being hit by a bottle. There's really nothing nicer than watching a lot of English actors hamming it up in a vaguely exotic location... and then somebody's murdered! Just lovely!"

So what you were after was a big, fun, all-star murder mystery romp?

"Absolutely! Russell said from the start that this was going to be a funny one, and his notes were always 'go funnier.' Obviously it's going to play to slightly different rules than the rest of the series. At the Tone Meeting Russell said the tone word for this script was 'beware.' Because it's as funny as it is in the script, and no more or less funny than that. It comes back down to the fact that if you let someone get away with a funny voice or a silly wig, then soon everyone will be at it and the whole thing will fall apart. Douglas Adams [1970s *Doctor Who* script editor] famously said that if you put a funny line in a *Doctor Who* script, suddenly everyone decides the story is funny, and that is absolutely fatal! Also, the thing to always remember about comedy, is that the characters in it don't *know* it's funny. To Basil Fawlty the hotel collapsing around him is a nightmare. When that car breaks down it's a tragedy. It's only funny to us watching it."



Have you seen this man lurking around your local park?

How did sitting down to write your second *Doctor Who* differ from the first time around? Was there less pressure because you're a part of the *Doctor Who* family now and you know what's expected?

"To a certain extent, yes..." Gareth begins. "I am part of the UNIT Family now. I'm Corporal Bell, and I sit in the corner. I'm not sure I'd want to be right in the middle of things. I mean I constantly have to tell people that I'm *not* the showrunner of *The Sarah Jane Adventures*, for example, which seems to have become lore even though nobody ever said anything about it to anyone! It's like some bizarre internet Chinese Whisper!

"I don't have any particular ambitions to get more involved in the production side, because it always ends up being like a Tudor Court and I always end up being Cardinal Wolsey," Gareth continues. "On *Emmerdale* I divided my kingdom very unfairly and unwisely, like King Lear, and ended up being cast out onto the blasted heath of *Brookside*! So I like to follow the advice of Seneca, the Roman, who said 'You don't want to be Emperor, you don't want to be in the Court, just have a house in the country and try to steer clear of all palace revolutions and intrigues.' Then, when people do think of you, they'll think 'Well at least he's not here, shoving his big fat face in the door.' Er, what was the question again...?"

How was sitting down to do your second *Doctor Who* after the success of the first one?

"Well, I thought it was going to be easier and it wasn't, because every time you do one it's a totally different situation," Gareth replies. "It's a mad programme that should never have been commissioned, and whoever was firing off those memos to Sydney Newman in 1963 was absolutely right! It doesn't make any sense at all, in their television terms or in our television terms – and that's why it's so wonderful, obviously! And on that principle we should all start commissioning programmes that don't make any sense at all, then we'd have a huge line-up of brilliant hits on our hands. Or maybe not!

"The thing to remember above all else is keep it moving. Which is fine for me cause I was always very annoyed at having to wait for TV, even as a kid. I remember staring at the set at eight in the morning, watching the LWT logo and thinking 'Come *on*!' And then *Nanette Newman's Fun Food Factory* would start and I'd think 'Is this it?!' I remember looking at US Marvel Comics, at the huge kids' TV listings ▶

The Doctor and Martha encounter the Bard himself (Dean Lennox Kelly) in *The Shakespeare Code*.

◀ for America, and thinking 'This is wrong! This is so unfair! I'm here! I'm a market! Serve my market! That 'come on, keep it moving' thing is very big in me. I don't like slow things at all."

Last year, Gareth wrote the second episode for Martha Jones, and this time around he was one of the first people, other than Russell, to write for Donna...

"Well it wasn't Donna at the beginning, it was Penny," Gareth points out. "But I'm afraid I always had my suspicions! Every time I typed 'Penny' into the computer I thought 'Hmm, she's an awful lot like Donna isn't she?' I love Donna so much – I think 'That's not even a word!' from *The Runaway Bride* is the funniest thing I've ever heard in *Doctor Who*. And I love the idea of having somebody who's not going to cut the Doctor the same slack. Russell and Julie [Gardner, executive producer] kept saying that she's like we would be if we were in *Doctor Who*."

Agatha Christie – played in Gareth's episode by Fenella Woolgar.

So having Donna there plonks a little core of the real world slap-bang in the middle of the story?

"Absolutely, yes!" Gareth agrees. "As Russell has said, Martha and Rose are very idealised characters in a way, and we see a lot of wonder from them. Whereas with Donna, she feels wonder but it's expressed very differently. And I think I'm much more similar to Donna, and she's the kind of person that I grew up with – although I don't see them very much any more, for better or worse. There were, literally, ten girls called Donna in my year at school, and they were all like Donna, and I was one of them!

"With Donna at his side, the Doctor can't really get away with too much Olympian detachment – as Philip Hinchcliffe [1970s *Doctor Who* producer] would say – because Donna won't let him. If he tries to be mystical or awe-inspiring and the situation doesn't demand it, she'll have him!"

Gareth's new story, *The Unicorn and the Wasp*, has got a fair few star names in it – **DWM** wonders what his reaction was when he heard who'd be playing his characters?

"It was a thrill to hear that Felicity Kendal was going to do it – perfect casting!" he beams. "Christopher Benjamin was great, a brilliant actor and, of course, we *Doctor Who* fans have taken him very much to our hearts as Henry Gordon Jago. He's an amazingly athletic man, and doesn't look any older really than he did in *The Talons of Weng-Chiang* in 1977. He wears jeans and pumps as well, and I saw him leaping onto a train in Cardiff, so that was exciting."

What about Fenella Woolgar as Agatha herself?

"I'd seen her briefly in *Bright Young Things*, but I'd been watching her in *Jekyll* and thinking 'who is that beguiling young lady with that amazing face?' And it was great to hear she was doing Agatha – she's absolutely perfect."

You must have been equally delighted when the papers revealed that David Bowie was in it...

"Funnily enough, I arrived back from a holiday and that was the first thing I saw in the papers!" Gareth laughs. "So I texted Russell and said 'Ground Control to Upper Boat – what's going on?!' And he texted back saying 'Ah, well we issued a few pink pages after you'd gone...' I was, however, very proud that it allowed David Bowie to say that it was 'absolute tish-tosh'. That's probably the most wonderful thing he could have said, and I'm glad that in a small way his life and mine coincided... apart from the fact that I live four doors down from his old flat!"

In last issue's *Script Doctors*, Stephen Greenhorn said that his story has a real impact on the Doctor...

"I haven't written any of the episodes where big, pivotal things have happened to him," Gareth ponders. "You have to remember the key characteristics, the learning and the physicality. Sometimes in Series Three I got the feeling there was another character underneath David's performance that was very, very different. That scene where he's

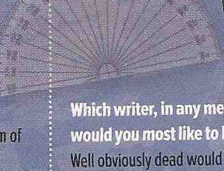
WRITER'S QUESTION TIME

What was the first story you remember writing?
That would be *Doctor Who and the Mantelli*, the first full-length story I ever managed. It didn't have any kind of plot or structure in it, but then I was only five. It ended with the Brigadier slicing the heads off the monsters using the propellers of first world war aeroplanes.

What was your first paid work as a writer?
That was my *Doctor Who – The New Adventures* novel *The Highest Science*. All these questions are coming back to *Doctor Who*! I was paid the princely sum of £750 for it.

Do you write 9 to 5 or whenever you feel like it?
Sometimes when I write 9 to 5 it's 9pm to 5am! The trouble with writing nowadays is that the internet is like having the TV on in front of you. All my friends chat on the internet during the day, so it's like having all of them there with you. So often I'll write during the night, cos there are fewer distractions.

Where do you write?
Usually in my office. Even though I've got the hands of a six-year-old girl I find small keyboards on laptops really irritating. I like a big typewriter-y keyboard. I did used to work on a typewriter and used to really enjoy bashing the keys.



What single writing tool could you not live without?
What, like stationery you mean? I dunno. A protractor.

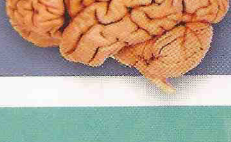
Which writer, in any medium, living or dead, would you most like to have a pint with?
Well obviously dead would have to be Shakespeare, because I'd have to find out if I was anywhere close. Then I could tell everyone about it and get sectioned. Alive... [long pause] That's a hard one. I like to preserve people's mystery in a way. It's like with Russell, who I find fascinatingly strange. I wouldn't like to learn all his secrets. I think they should slip out one at a time like the Seventh Doctor, until we're completely confused.

Which *Doctor Who* story do you wish you had written?
Seriously? Cos I gave a joke answer the last time this was asked me. Hmmm... *The Left-Handed Hummingbird*. No! [Laughs] I don't know. From the TV series, I think there's something really special about *The End of the World*. I love that episode. It has a special place in my heart because it was the first time we'd seen anything like that on television for what felt like centuries, and it was a success. But I think, actually, *Smith and Jones* because it's so perfect.

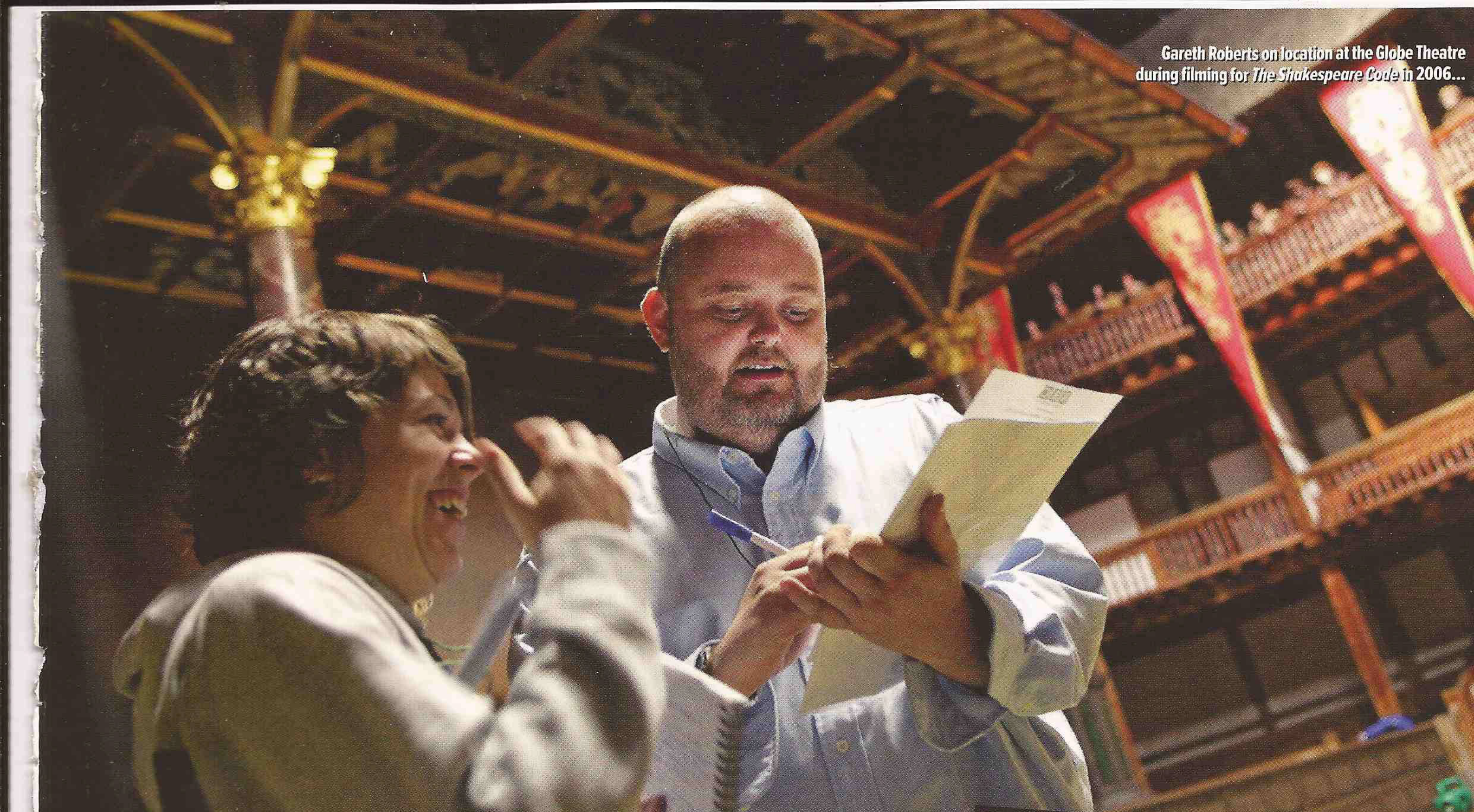
What's the piece of writing you're most proud of?
That would be *Whatever Happened to Sarah Jane?* so far. It was something I was really quite keen to get to work on, and everything seemed to gel. Right from the very first moment I knew what I wanted to do and I knew how I could get it. And then when Lis Sladen and Yasmin Paige and Jane Asher gave such brilliant performances it felt really special.

Are there any unfulfilled writing ambitions you still hold?
Oh millions! I'd love to do things that involve me having lots and lots of money. I wouldn't be one of these people, like Paul McCartney, that make a lot of money and then keep working. I think if I ever got to the point where I knew I never needed to work again that might be it for me. I might just sit in my bed and decay, beautifully.

If you weren't a writer what would you be?
Um... that's a hard one. If I were not upon this stage... I'd be doing the silly voices on *What The Papers Say*.



And every writer's favourite question – where do you get your ideas from?
The mid frontal lobes of the brain.



Gareth Roberts on location at the Globe Theatre during filming for *The Shakespeare Code* in 2006...

"There were literally ten girls just like Donna in my year at my school... and I was one of them!"

TMX 6052
48
TMX ▶ 6

Okay, that's it. Our last unpublished photo of Donna from *The Runaway Bride*. Enjoy!

talking to Captain Jack through the door in *Utopia* put the wind up me. For me it's the first time all that 'the Doctor is dark and a bit sinister' stuff has ever worked. I didn't really believe that Sylvester McCoy had a dark core at his centre, even in *Battlefield*.

"I think it's great how Russell's written the Doctor, giving him those kind of facets. That's the mark of a really good writer, that Russell can't help making him a character. You know how Tom Baker said 'this part is basically the same every week' – well, Russell's written episodes where the Doctor's motivations and methods are rather peculiar, and encouraged others to do it, while continuing to push a mainstream ratings hit. That's a remarkable achievement. I think the Doctor does genuinely want to travel and have fun. And I think he does have a lot of fun in the space between episodes that we don't see. Going back in time to do the things that we would all do – like teasing Morrissey in a job centre in 1980. The other thing about the Doctor is that he is genuinely inspired and thrilled to be caught up in dangerous situations. There's something rather unnerving about that if you look at it too closely, and Russell's *Doctor Who* hasn't been afraid to confront that. It's played it for real."

DWM wonders if it's nervewracking for a writer going to the cast readthrough? During Tom Baker's tenure a lot of the writers used to come out in a cold sweat in case he didn't like the script and would fling it across the room. Presumably that doesn't happen now...?

"I've been to readthroughs with Tom Baker reading my lines – and he wouldn't dare!" Gareth chortles. "It's a different experience now because people are generally very positive about the show. Some people save their big performances for the set, but David is always brilliant at readthroughs and holds the whole thing together. I don't know whether he's read the script and thought about it beforehand, or whether he's just be reading it off the page for the first time. If he is then he is simply an absolute genius!"

It must have been exciting seeing Catherine Tate tackling your lines for the first time?

"It was a total joy. I met Catherine many years ago as part of a totally different project, and I'm really glad it all came through for her. Because after the first series of *The Catherine Tate Show* I remember the BBC shilly-shallying about doing any more, and I was just thinking 'Are they insane?!' So I'm glad it's all turned out brilliantly. And I gather, from my sources, that there's some amazing Donna stuff to come..."

DWM wonders how Gareth felt that *The Shakespeare Code* sat in Series Three once he had seen the whole sweep of that series on TV?

"Very nicely, really. With *The Shakespeare Code* you need that carefree feeling at the beginning of a series in order for the darker things that happen later on to really count. I know that fans will always prefer stories ▶

COMING SOON . . .
28
28A
29
29A
30
30A
31
31A

The Doctor and Donna go 1920s for *The Unicorn and the Wasp.*

◀ which bend the format and to an certain extent I feel that too, as a fan, but I know it's wrong. Because in the 1980s almost every story bent the format and we ended up with no format at all! So for me there's a great pleasure in stories which are there for their own sake and rattle along and are just great fun. Something like *The Androids of Tara* is every bit as worthwhile as *The Caves of Androzani* or one of those big end-of-season 'event' episodes."

Talking of which, have you got any desire to write one of those big 'event' episodes yourself?

"I think the 'meat-and-potatoes' stories are enormously more challenging to write, compared to having a premise which says, for example, that this is the episode where the hero goes into an alternative universe, or something like that," says Gareth. "Then, in a way, your story is there waiting for you. That's what I found with *Whatever Happened to Sarah Jane?* – it just flowed out of me because I was format bending so it was much easier. I feel I've earned the right to do that now because, right from my days at Virgin Books, I've been 'meat-and-potatoes' all along the line. In a good way, I hope!"

Like Gareth's last episode, *The Unicorn and the Wasp*, features a real life writer as the main guest character. It must have been on everyone's mind that the Agatha Christie estate would need to give the okay for the story? At least that wasn't a concern for *The Shakespeare Code*!

"Well, I was asked by somebody if 'Shakespeare's people' had cleared *The Shakespeare Code*!" Gareth chuckles. "And I won't say who asked, but it wasn't a member of the public. Let's just say it was somebody working in the media and leave it at that! To which I replied 'Yes, I got Shakespeare's people to clear the whole thing!' Kevin Shakespeare and the Bard's Estate gave me the nod. Oh dear... With Agatha Christie we obviously did contact the estate, and Matthew Pritchard, who's Agatha's grandson, came along to the readthrough and some of the filming and was positive about the whole thing. But then we weren't saying anything in any way derogatory, in fact quite the reverse as you'll see when the episode goes out..."

> **"I went on an Agatha Christie-style cruise, and I was constantly on the lookout for murders!"**

The title of the episode is quite unusual for a *Doctor Who* story...

"We just wanted something that sounded vaguely Christie-ish," Gareth nods. "It's not *exactly* like one of her titles. She never used 'the blank and the blank' construction, but it sounds good, so I think that's fine."

Did you get along to any of the filming this time?

"No I didn't. The first day of filming coincided with the first day of my holiday. But I was, coincidentally on an Agatha Christie-style cruise across the Atlantic during the filming, so I was constantly on the lookout for murders!"

Are you hoping to maintain your involvement with *Doctor Who*, and is there anything you're dying to do in a future episode?

"I was scared of alien planets, but now I've seen how brilliantly Russell did *Utopia* I wouldn't mind a crack. He took that planet trillions of years in the future, and within 10 minutes I was so emotionally involved with those people getting off that planet. It meant more to me than the Master or anything – they had to escape! I'd also love to do a contemporary one. But who knows? I may be put out to pasture like David Fisher..."

As well as *Doctor Who*, Gareth is working on the second series of *The Sarah Jane Adventures*. Are there any hints or teases you can give us about that?

"Well, there's a temptation to say 'Who knows?'" Gareth laughs, ruefully. "No, it will be just as good as it was before. And it'll have Sarah Jane in it. We've always had a lot of confidence in the show – there's no point going into something saying 'oh, I'm not sure we can do that...' so there'll be lots of monsters old and new. Turn to the stars, that's my clue. Stay tuned..."

You've come up from fandom and are now a part of the *Doctor Who* industry. What are your feelings about modern fandom now?

"I do find some of the internet forum stuff quite nauseating," Gareth admits. "I think what sometimes these people ought to remember is that me and Russell and Gatiss and Moffat, we know fandom, we had **DWB** in our toilets, we can take it. But other writers might look at that sort of stuff and be really shocked by the venom and casual disregard of their work. But then it's up to us *not* to look at it really, isn't it? I should say, though, that 99% of the time it's brilliant. I was at one event when the most beautiful 18-year-old boy in the world came up to me, and I thought 'Old Roberts' luck has finally changed!' And then the most amazing voice, which sounded like John Major on *Spitting Image*, came out of his mouth, saying 'Do you think Russell T Davies has ruined *Doctor Who*?' And I said 'Absolutely. And here's my phone number!'" Gareth laughs again, heartily. "I was also mobbed by *Doctor Who*-loving Take That fans outside the Millennium Dome. Or the O2 as we're now supposed to call it. One of them came up and poked me in the ribs and said 'Who do you work for?' Then I was identified and surrounded. I bet that never happened to William Emms."

MURDER, HE WROTE...

Another period mystery: 1982's *Black Orchid*.

***The Unicorn and the Wasp* isn't the first 'country house' *Doctor Who* – 1982's *Black Orchid*, for example, can also lay claim to being a 'period murder mystery story'...**

I suppose in a way, but then again *Black Orchid* was a very long time ago, and it's not really a murder mystery. I don't know quite what it is. It seems to be turning into a murder mystery and then everyone gets into the TARDIS in Part Two, which is not the normal way you resolve a murder mystery.

What about *Doctor Who*'s other great murder mystery – Parts Nine-Twelve of *The Trial of a Time Lord* – that classic 1986 chiller popularly known as 'Terror of the Vervoids'...?

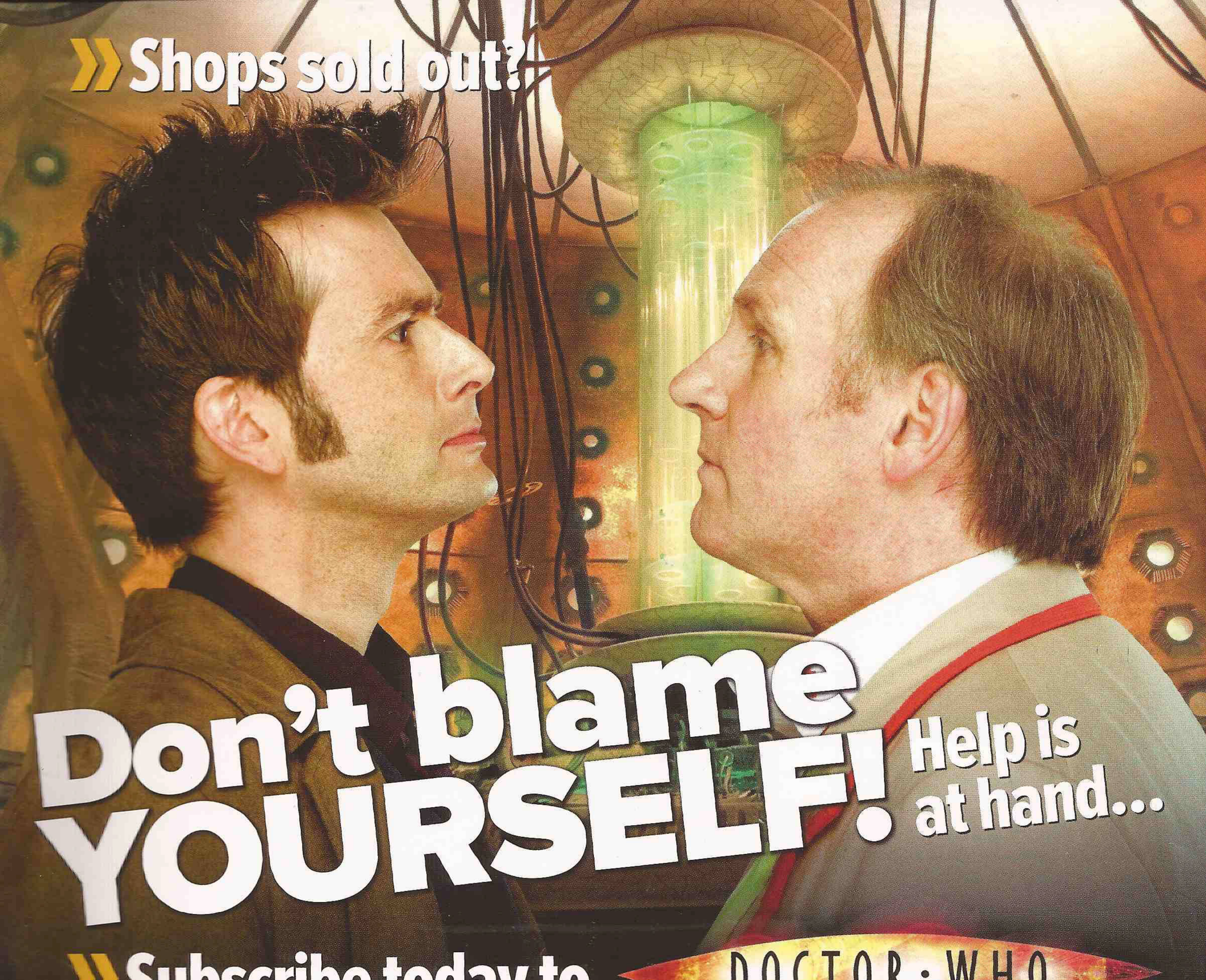
Well of course! I dearly, dearly love *Terror of the Vervoids*, but I think it's always a good idea to go into a murder mystery with one murderer, or at most two. I think having about seven different sets of murderers, in a spaceship made by MFI, is not the best way to go about it. Although I will say that *Terror of the Vervoids* has given me more pleasure than almost any other television programme ever made. Though not the pleasure it was intended to give, I don't think...

Will the viewers guess whodunnit in *The Unicorn and the Wasp*?

I don't know. Certainly at the readthrough there seemed to be enough red herrings and things. I was sitting next to Keith Temple at the readthrough and he didn't get it, and he's an intelligent, sensible man, so I'm hoping it'll be a surprise.

They weren't running a book in the *Doctor Who* office about who the murderer was then, like they did for *Terror of the Vervoids*? Apparently.

I'd love to know who won that! Did Sue Anstruther lose her shirt? Let's hope John Nathan-Turner didn't lose his...

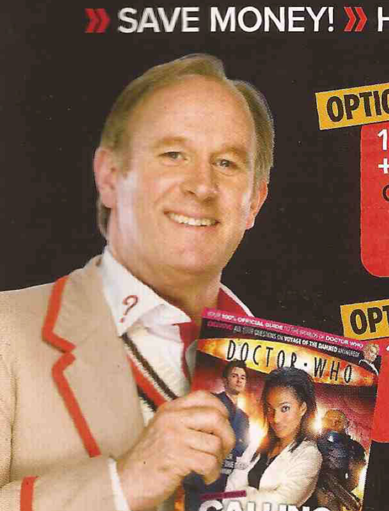


» Shops sold out?

Don't blame YOURSELF! Help is at hand...

» Subscribe today to DOCTOR · WHO MAGAZINE

» RECEIVE EACH ISSUE WITHOUT DELAY! » AVOID ANY PRICE RISES DURING THE YEAR!
» SAVE MONEY! » HAVE **DWM** DELIVERED TO YOUR DOOR!



DOCTOR · WHO
CALLING DR JONES!

OPTION 1

13 ISSUES OF **DWM**
+ 3 **DWM** SPECIALS
ONE SPECIAL AND ONE ISSUE ARE FREE
SAVE £9.98!
£57.56

OPTION 2

13 ISSUES OF **DWM**
TWO ISSUES ARE FREE
SAVE £7.98!
£43.89

Telephone enquiries:
0845 543 0058

Email:
drwho@subscription.co.uk

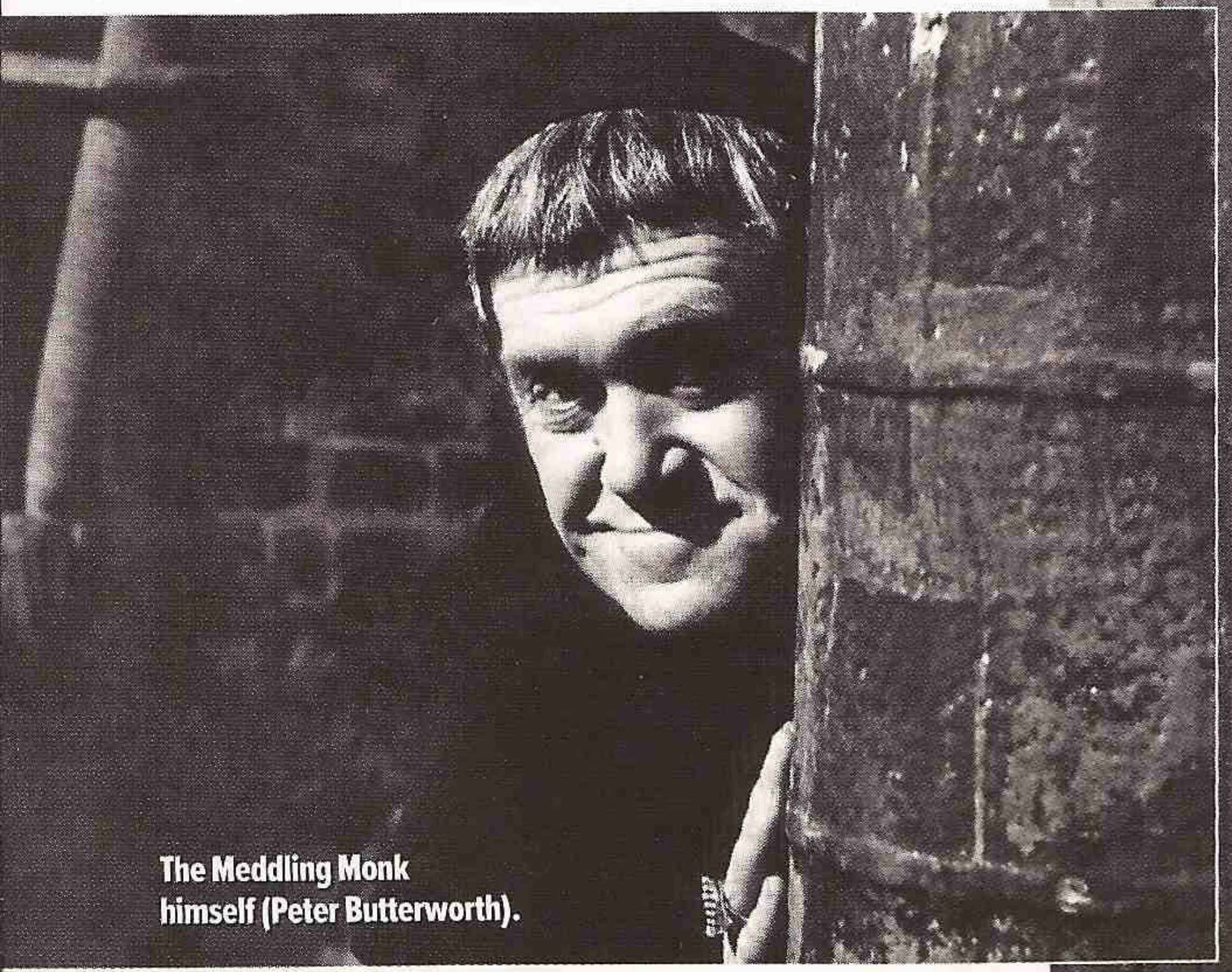
Subscribe today at:
www.subscription.co.uk/drwho
Source Code: **web2**

Panini magazines

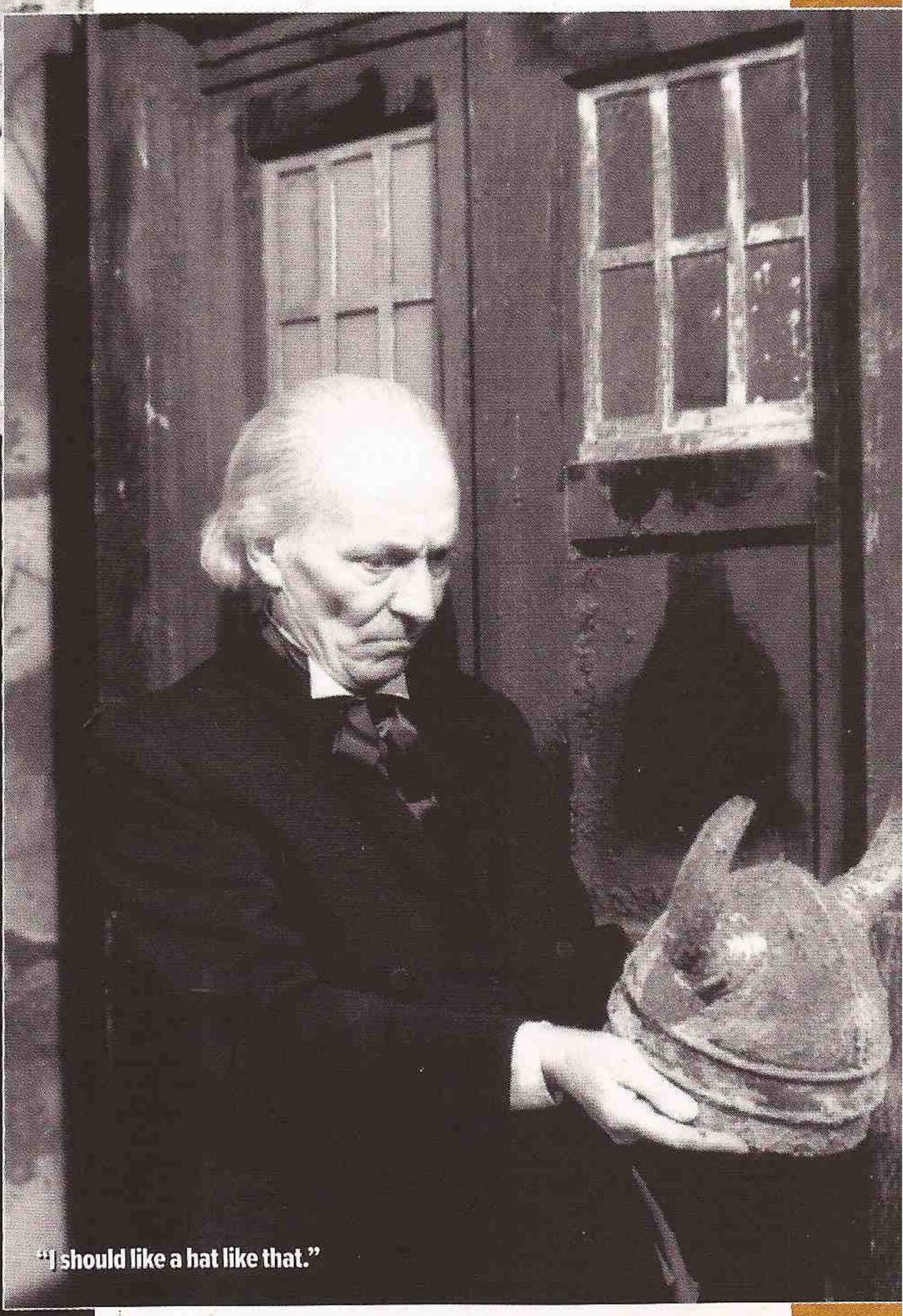
YOUR 100% OFFICIAL GUIDE TO THE WORLDS OF DOCTOR WHO
EXCLUSIVE! ALL YOUR QUESTIONS ON VOYAGE OF THE DAMNED ANSWERED!
DOCTOR · WHO
INSIDE
NEW PHOTOS
SCRIPT SECRETS
GRAEME HARPER
WARRIORS OF THE DEEP
AND DVDS TO WIN!
EXCLUSIVE INTERVIEW!
CALLING

THE FACT OF FICTION

Mark Wyman gives us a history lesson – on the first occasion the Doctor met one of his own race...


The Meddling Monk himself (Peter Butterworth).

POLICE PUBLIC CALL BOX
POLICE TELEPHONE
Vicki (Maureen O'Brien), the Doctor (William Hartnell) and their new companion Steven (Peter Purves) take in their surroundings.


"I should like a hat like that."

The Time Meddler

"The Monk's got a TARDIS..."

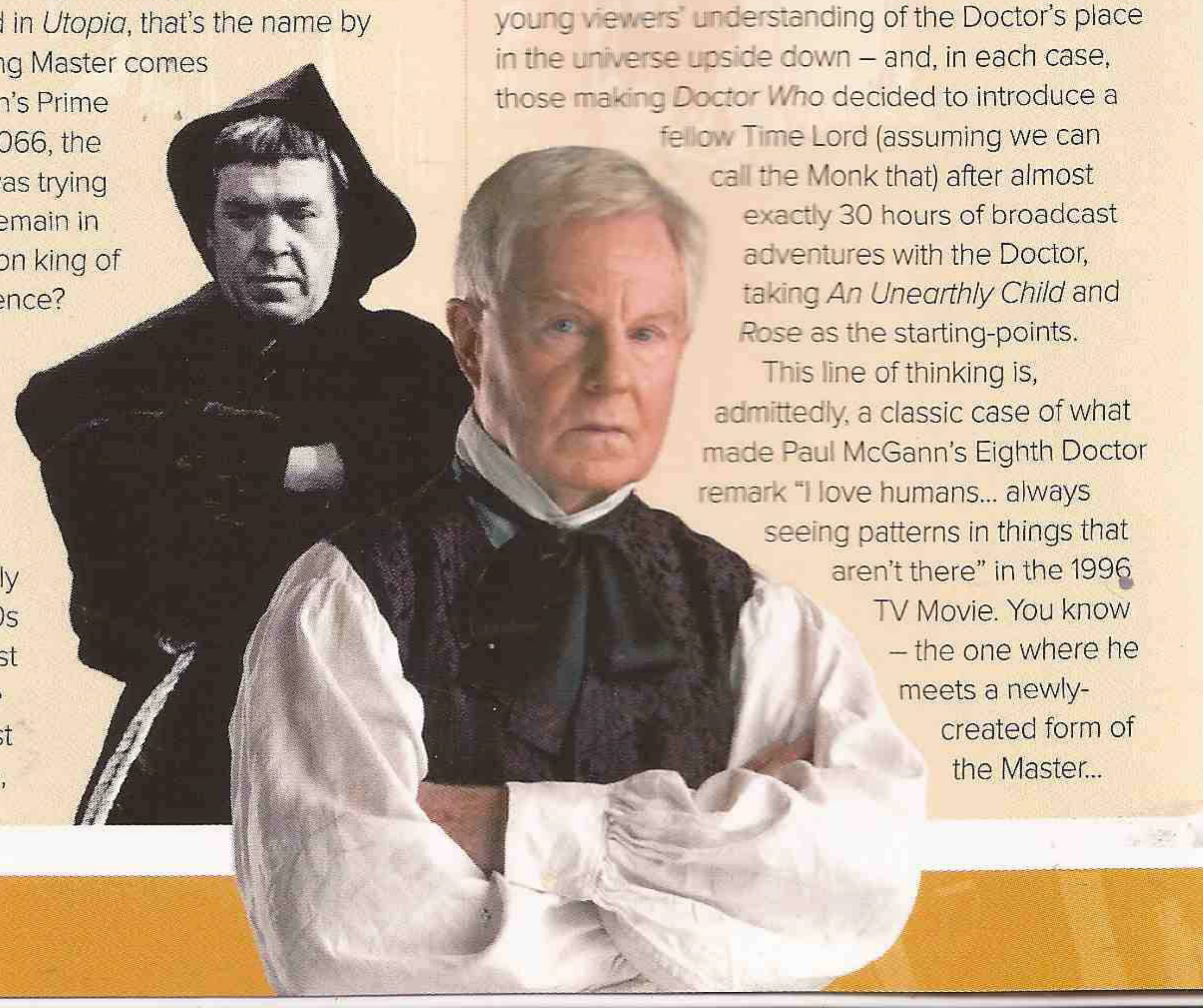
DO YOU REMEMBER HOW surprised you were when the Doctor, who was thought to be unique, first met a mysterious enemy who was really a time traveller from his own race? You do? Then you'll be nearing the age of 50, or more, because that first happened not in *Utopia* (2007) but almost 43 years ago, in *The Time Meddler* (1965).

An awful lot of water has flowed under the TARDIS' bridge between those two, but consider these parallels: in each, our Doctor is with his second enduring female companion, for Vicki/Martha have travelled with him since the first of that year's episodes. In each story, the TARDIS is carrying a male passenger who wasn't invited, yet is used to space travel – Steven took refuge inside the Ship, immortal Captain Jack clung to the outside. Their adversaries, the Monk and Professor Yana, both react oddly to that police box shape, and a key clue to them being so out of place and time is a watch – a twentieth-century wristwatch in the England of 1066, and the unopened pocket-watch of the Professor, which makes Martha so uneasy.

Here's another thing. Although the alias 'Harold Saxon' is not used in *Utopia*, that's the name by which the meddling Master comes to power as Britain's Prime Minister; back in 1066, the meddling Monk was trying to help Harold II remain in power as the Saxon king of England. Coincidence?

There's more! The pacing, ambition and quantity of TV episodes has, inevitably, changed massively between the 1960s and the twenty-first century. *The Time Meddler* is modest in dramatic scope, and studio-bound like so many of its era. It's about preventing a battle which we never see (ragged skirmishes between handfuls of Saxons and Vikings don't count). *Utopia* and the episodes following it feature crowds of people, a global narrative and massive set-pieces. Yet both turn young viewers' understanding of the Doctor's place in the universe upside down – and, in each case, those making *Doctor Who* decided to introduce a fellow Time Lord (assuming we can call the Monk that) after almost exactly 30 hours of broadcast adventures with the Doctor, taking *An Unearthly Child* and *Rose* as the starting-points.

This line of thinking is, admittedly, a classic case of what made Paul McGann's Eighth Doctor remark "I love humans... always seeing patterns in things that aren't there" in the 1996 TV Movie. You know – the one where he meets a newly-created form of the Master...

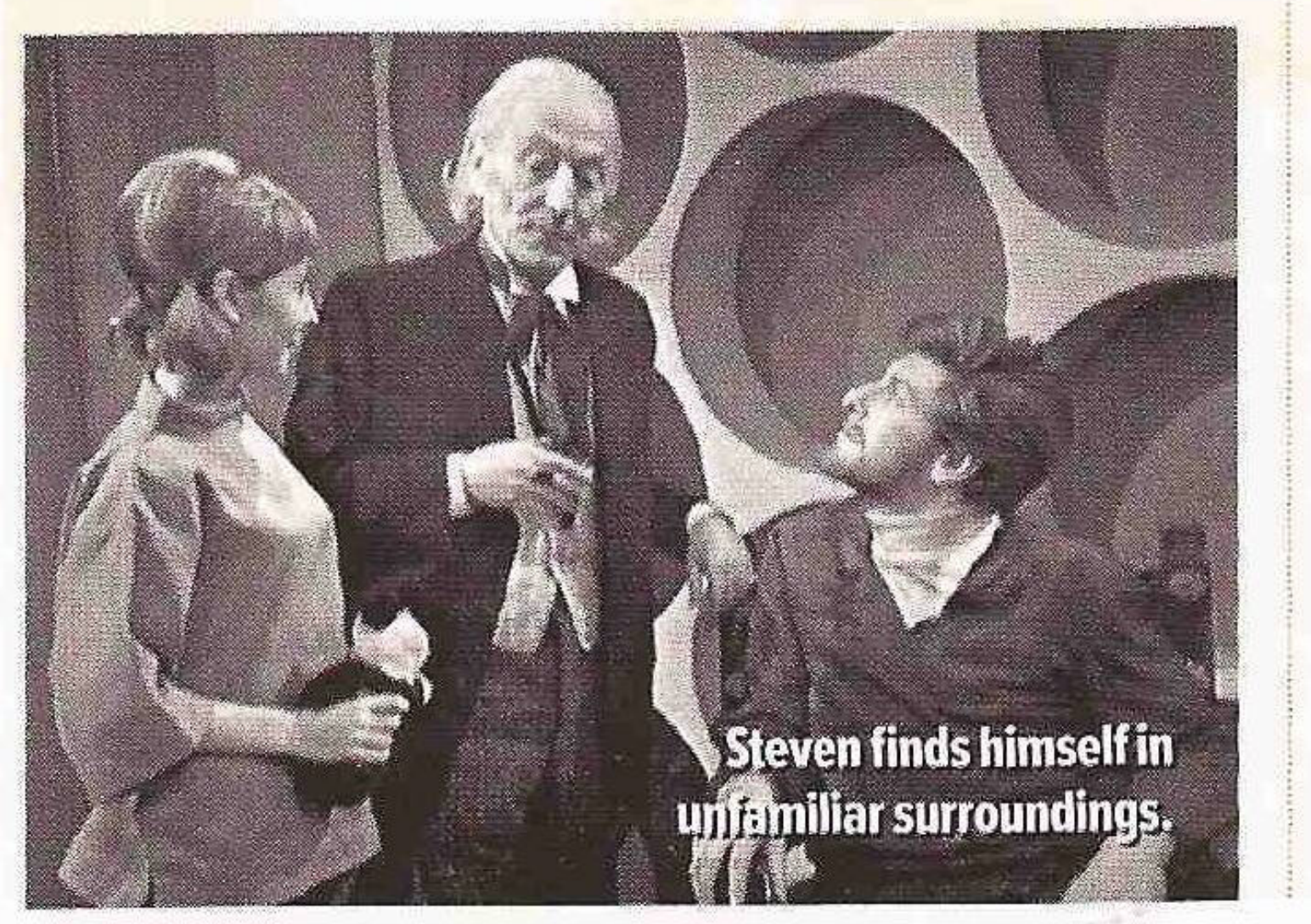


THE WATCHER

BROADCAST: 3 JULY 1965

In the TARDIS control room, Vicki (Maureen O'Brien) and Dr Who (William Hartnell) are contemplating the decision by their long-term companions, Ian and Barbara, to return home. Vicki reassures the Doctor that she will continue time-travelling. Hearing noises from the living quarters, they brace themselves... and stowaway astronaut Steven Taylor (Peter Purves) collapses at their feet.

- The four individually-titled episodes making up the serial *The Time Meddler* follow directly from *The Chase* (see our recent *Fact of Fiction*, **DWM** 390). Steven was last seen scrambling alone through the jungle of Mechanus in its finale, having helped the other travellers escape.
- Never before had we seen the Doctor travel without any of the companions who left the London of 1963 in the very first episode, *An Unearthly Child*. Here, he mentions Susan, his granddaughter, last seen in *The Dalek Invasion of Earth* (1964). Clearly, Susan was of the Doctor's race, so viewers had already seen one other person from his home planet.
- The changing line-up of companions, with Steven as the new 'leading man', was one justification that original producer Verity Lambert gave her bosses for commissioning Dennis Spooner, her then-story editor, to write this serial. Such 'Jobs for the boys' practices were frowned upon within the 1960s BBC. Today's writer-led productions from BBC Wales work within very different parameters!
- Lambert sought, and gained, approval for Spooner to script what was coded as 'Serial S' by 15 March 1965. Her head of department, series creator Sydney Newman, was by then suggesting that she transfer to another BBC drama. In the event, Spooner left sooner: he did not renew his six-month contract as story editor, opting instead to work from May 1965 with his friend, Dalek creator Terry Nation, on ITC's new action series, *The Baron*. The opening script of Spooner's subsequent 'Serial S', at one time titled *The Paradox*, was thus the first overseen by incoming story editor Donald Tosh. Spooner's last staff duties were on the finale of *The Chase*, where he rewrote and renamed the astronaut character devised by, yes, Terry Nation.


Steven finds himself in unfamiliar surroundings.

'Does the TARDIS sense the Monk, and the meddling he intends...?'

On a rocky, windswept shore, the TARDIS materialises at the base of some cliffs – to the puzzlement of a robed Monk (Peter Butterworth), watching from the cliff-top.

- Soon, we will learn why the Monk is not more surprised by this sudden materialisation. But, given subsequent events, why does the TARDIS land within his sight? Does it sense the meddling he intends, and deposit the Doctor there to protect the laws of time, and the course of history?

In the TARDIS, a recovering Steven recounts his escape from Mechanus. Impressed by the TARDIS, he recalls entering a small box: Vicki explains about their time-travelling ship. Steven is sceptical. Checking the readings, the Doctor declares that they have landed on Earth.

- The intercut close-ups of the Monk outside the TARDIS, and the antique clock inside, hint at a changing template for historical adventures. Previously, the Doctor and co were the *only* characters 'out of time'; this was the first 'pseudo-historical' serial.
- Steven says "I've seen some spaceships in my time," a reminder that unlike his predecessor Ian, he's no contemporary of 1960s TV viewers. Steven's more like the much-travelled Jack Harkness on his début in *The Empty Child* (2005).

▶

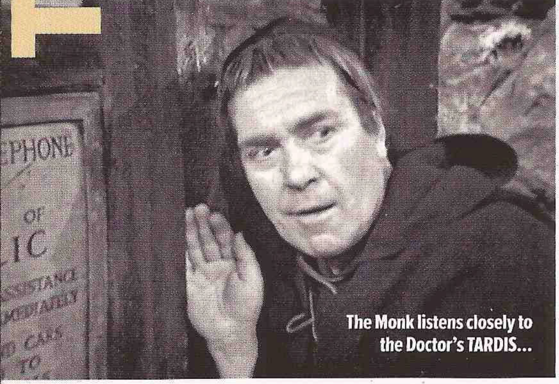
◀ ● Since Vicki's version here of what the acronym TARDIS means, it's usually been quoted as 'Time And Relative Dimensions In Space'. But the word 'Dimension' was singular in this script, and as spelt out in series première *An Unearthly Child* (1963). Apparently, Maureen O'Brien mistakenly added an 's' during the 11 June recording.

In a forest clearing an alert peasant woman, Edith (Alethea Charlton) sees fellow villager Eldred (Peter Russell) arrive. He seeks her husband Wulnoth (Michael Miller), who emerges from their wood-framed hut. A worried Eldred reports seeing a strange box on the shore...

● Charlton reconnects us to 1963's first-ever serial: she played tribeswoman Hur in *100,000 BC*. In 1965, she was cast as 'charming' Edith by rising director Douglas Camfield, that first serial's production assistant (in modern terms, a production manager). As a director, Camfield had worked with *The Time Meddler*'s popular designer Barry Newbery on previous 'historical' *The Crusade*, recorded in February/March 1965.

On the beach, Vicki finds a horned helmet. The Doctor identifies it as Viking, venturing that they are in tenth or eleventh-century England. With Steven still doubtful, the Doctor decides to find proof in the village. Vicki and Steven scramble up the cliffs separately. No-one has noticed the Monk eavesdropping. Alone, he examines the police box, then notices his bare wrist...

● Did the Scandinavians who traded and raided their way into history as 'Vikings' really wear helmets with horns? Not in the centuries the Doctor mentions! That enduring image was forged by romantic and nationalist nineteenth-century painters and are generally considered a caricature. The Doctor sarcastically asks Steven if he thinks he's holding 'a space helmet for a cow'. The Dryrth in *Lunar Strangers*, the first comic strip written for **DWM** (issues 215-217, 1996) by TV writer Gareth Roberts, were indeed cows wearing space helmets.



The Monk listens closely to the Doctor's TARDIS...

Steven and Vicki investigate eleventh-century England.

'Do all villainous Time Lords practice laughing manically? Is it in the job description?'

● Discussing, for Steven's benefit, the TARDIS' intended ability to 'blend in' also reveals the hidden Monk's reactions. Could the TARDIS resemble a howdah – a people-carrier on an elephant or camel's back – as the Doctor suggests? At best, they're of tented fabric, with no doors, and their occupants visible. Shouldn't a TARDIS be more architectural? The Monk certainly thought so, as would the Master in later stories. An earlier draft by Spooner gave a preferable example: the TARDIS disguised as an extra ventilation shaft, when landing on a luxury liner.

● Here's Steven chorusing cleverly with Vicki that she's "Not very good on heights": she expressed her fear precisely thus as they escaped the Mechonoid city. In contrast, the garbled line "I prefer walking to any day... and I hate climbing" ranks highly among Hartnell's bloopers. His mood in the June rehearsals was often sour; while warming to Peter Purves, Hartnell threw staged tantrums on finding that new producer-designate John Wiles was trailing Verity Lambert, whose departure was now confirmed.

● The Monk listens for the TARDIS' hum to confirm what he overhears. How else would time travellers with TARDISes recognise one another's crafts?

Wulnoth and Eldred investigate the cliffs where the TARDIS landed, but the rising tide has left no trace of it. As evening falls, the Doctor enters Wulnoth's empty hut and finds evidence of the period. Hearing wolves, he steps outside, and is cornered by a wooden pitch-fork.

● The grey wolf survived in the wild in England long after this story's setting, despite being regarded as vermin: Edward I ordered its extermination in 1281. However, wolves are thought to have lived south of the Scottish border until 1480 or so. Curiously, the monks at Whitby, a monastery on the North Sea coast, paid for a consignment of 14 wolf-skins around 1395.

After the furtive Monk reaches his neglected monastery, the sound of monks chanting plainsong fills the night air. The monastery has some instant lighting...

● Since no candles would have lit a room so promptly, that's another clue to the Monk's incongruity!

Edith apologises to the Doctor for her harsh welcome. When he prompts her about Viking raids, Edith is scornful of their new King, Harold Godwinson, and confirms that they live in Northumbria. The Doctor deduces that it is late summer 1066, and recalls two imminent invasions.

● Is 1066 still the most famous date in English history? In their classic parody of textbook history *1066 and All That*, serialised in satirical magazine *Punch* in 1930, WC Sellar and RJ Yeatman boiled 2000 years of events down to '103 Good Things, 5 Bad Kings and 2 Genuine Dates'. 1066 was one: the other was Julius Caesar's landing in 55BC.

● Three kings reigned in England during that year (Edward I 'the Confessor', who died in early January, Harold II 'Godwinson' and William I 'the Conqueror'). Another tried to add it to his existing kingdom: "Hardrada, the Norwegian king." The Doctor observes, "It's a great pity Barbara isn't here." True on two accounts: Barbara Wright was his granddaughter's history teacher – did she teach Susan about 1066? – and her absence makes for a clumsy info-dump!

Lost in the forest, Steven and Vicki observe a Saxon hunter (Michael Guest) finding something unexpected.

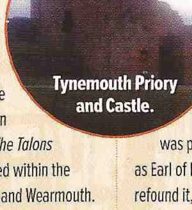
» North by Northeast?

"A DESERTED MONASTERY, RIGHT ON THE coast" is the Monk's Northumbrian base. But where in Northumbria do the two TARDISes land? Potential sites are spread over far more of England's North Sea coast than modern Northumberland's 60-plus miles. In the eleventh century, Northumbria's a massive earldom of England; literally, everything "north of the Humber" (the estuary near York, its principal city), including modern Yorkshire, Durham, and Newcastle-upon-Tyne. From Hull, on the Humber, it's now 200 miles by road to Berwick.

Northumbria's monastic heritage was hugely significant from 635AD, when the first major site south of the Scottish border was founded at Lindisfarne, or Holy Island. However, such an island monastery cannot be this serial's setting.

Northumbria's greatest scholar-monk, the Venerable Bede – who once ate salmon with the Doctor (related in *The Talons of Weng-Chiang*, 1977) – lived within the twin monasteries of Jarrow and Wearmouth. Bede died in 735AD: archaeology suggests monastic life there was disrupted by raiders around 900, and the buildings badly burnt. This matches our Monk's base, but while both sites adjoin rivers (the Tyne and Wear), the coast is just too distant.

But... how about Tynemouth itself? Its priory site dates back 1300 years, it overlooks the sea and a secluded beach, and there's an ancient village adjacent. Around 875AD, when the Danes/Vikings established a kingdom in York, Tynemouth was repeatedly plundered. The priory was probably deserted in 1066 although, as Earl of Northumbria, Tostig had planned to refound it, having used the site as a fortress. Plus, the seventh-century Saint Oswin's body was relocated there in 1065 – sarcophagus, anyone? Allons-y!



Tynemouth Priory and Castle.

Barry Newbery's monastery design was based on an authentic Saxon church. Escomb, inland near Bishop Auckland (Co Durham), is the best surviving Saxon church in old Northumbria and, possibly, England: it's a likely candidate.

Steven tussles with him, gaining a smart wristwatch that doesn't belong in 'tenth-century' England.

- The Monk's wristwatch is clearly a twentieth-century design, but if it has a quartz mechanism (as stated in Nigel Robinson's 1987 Target novelisation), it must date from no earlier than 1969, when Seiko put the first such miniature timepiece on sale.

Suddenly, the Doctor hears distortions in the distant chanting. Edith confirms that the monastery was deserted – but one monk has recently been seen. The Doctor arrives there, gazing suspiciously at the monastery light. He traces the chanting to an alcove – and a twentieth-century gramophone. It's a trap; a wooden portcullis imprisons him, and the Monk appears, laughing...

- At last: the first meeting between the Doctor and an opponent from his own world. There's no dialogue, but is there recognition in the Doctor's stare? The Monk laughs triumphantly, just as the Master later would. Do all villainous Time Lords practice laughing manically? Is it in the job description?
- The recording heard is the unseasonal *Second Vespers of Christmas* (an early evening rite), sung by the Benedictine monks from the still-thriving St Martin's Abbey at Beuron, in southern Germany.
- Gramophone sound recordings were developed from a system invented in 1887 by Emile Berliner. During the 1960s, they were still the most popular technology for home music collections, but by then the discs rotated at 33 or 45 revolutions per minute, rather than the vintage 78rpm disc that the Monk has left running – alongside his 1960s transistor radio!
- The 45rpm format for pop singles was so popular in the 1960s that *Juke Box Jury*, another long-running Saturday show (in which a celebrity panel voted 'hit' or 'miss' on new gramophone releases), was commonly shown next to *Doctor Who* on BBC1. On 3 July BBC1's schedule was revised, thanks to Wimbledon coverage, so *Doctor Who* aired at 6.55 pm, much later than usual, and *Juke Box Jury*, the senior show by four years, followed it: usually the slots were reversed.

Has the TARDIS really landed the crew in the eleventh century?

»THE MEDDLING MONK

BROADCAST: 10 JULY 1965

Early next morning, the Monk makes breakfast for his prisoner, using an electric toaster. The unseen Doctor rudely rejects the Monk's offer to rise and shine.

- An episode with no scenes for the Doctor? This was not uncommon – with each series spanning around 40 episodes, 1960s *Doctor Who* regulars were granted occasional weeks (and therefore episodes) off. With Hartnell absent for this 18 June recording, the Doctor's crotchety line was pre-recorded before his break.

In the forest, Vicki wakes to find Steven returning with a simple breakfast of berries. The villagers, led by Wulnoth and Eldred, promptly capture the travellers.

At the monastery, no-one hears the Doctor yell to be released; the Monk is watching the sea from the cliffs, through binoculars. He settles himself by inhaling snuff before spotting a well-armed Viking longboat...

- The earliest hand-held binoculars, with two flexibly linked tubes, date back to Johann Zahn's innovation on existing telescopes in 1702.
- Snuff, a form of powdered tobacco designed – in Europe, anyway – to be inhaled directly, comes from a Dutch word with the same root as 'snuffle'.
- Footage of the longboat and its crew was not borrowed from the movie *The Vikings* (1958), in which half-brothers compete for the vacant throne of Northumberland, but from a 1949 BBC Newsreel *Land of the Vikings*, when Danish rowers recreated their ancestors' first sea crossing to Britain, 1500 years earlier.

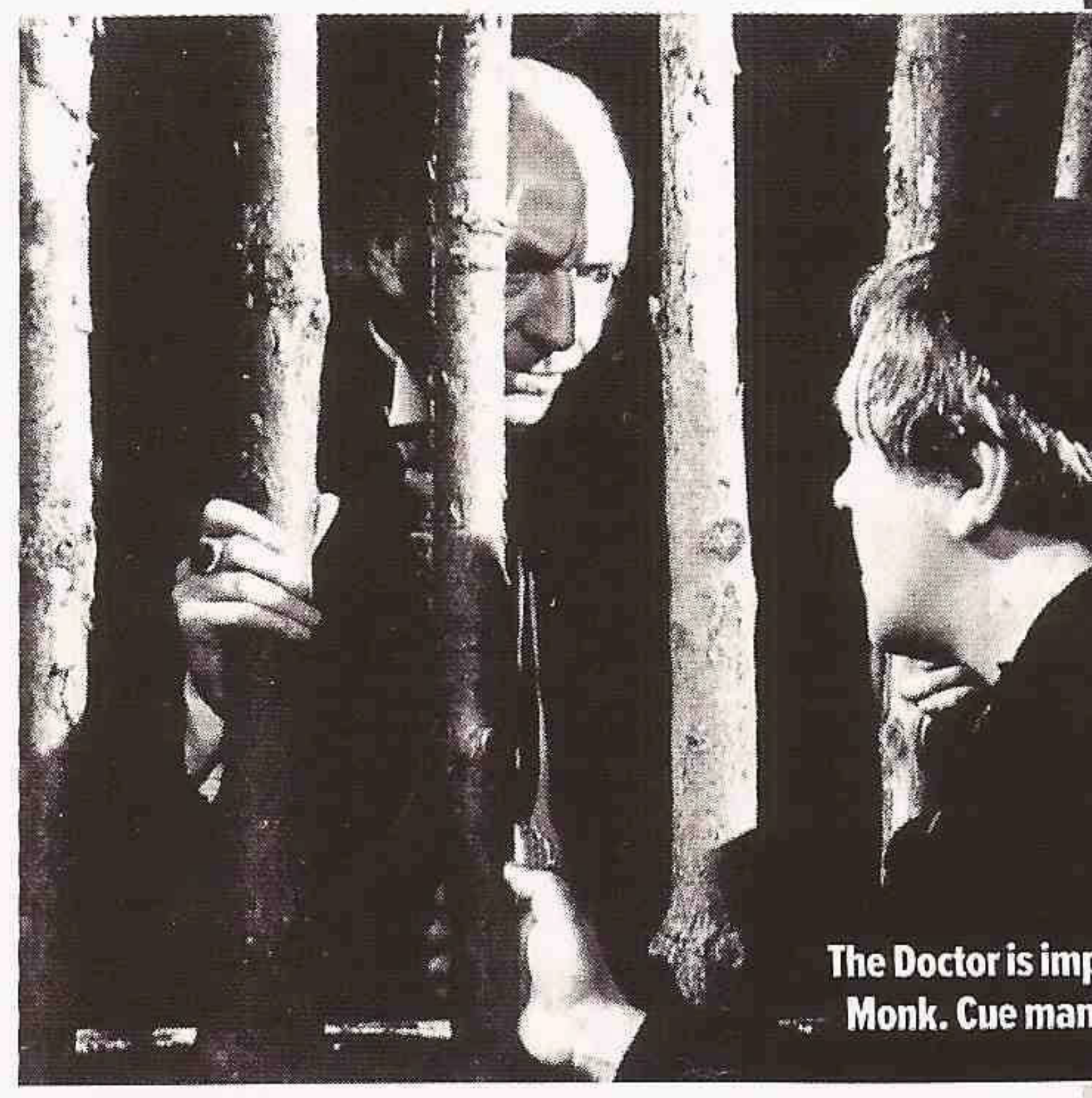
Well guarded in the village, Steven concedes to Vicki that the surroundings are 'authentic Saxon'. Eldred accuses them of being Viking spies, but Wulnoth, the headman, frees them after Edith reveals that an older stranger paused there, before heading to the monastery.

- These villagers, however authentic, never call themselves 'Saxon', or even English. There's no ethnic or genetic evidence of who they were but, centuries before, this region was dominated by Angles rather than Saxons. Also, the locals would probably not have called the feared raiders 'Vikings' but 'Danes' (even those from Norway).
- Wulnoth and Edith were prominent names in eleventh-century England. Edith of Wessex, for example, was the widow of good king Edward and younger sister of Harold Godwinson, whose grandfather shared the headman's name: Wulfnoth of Sussex was powerful enough in 1009 to burn a third of the royal navy (and lead another third in piracy). Another, younger Godwinson sibling was also called Wulfnoth.

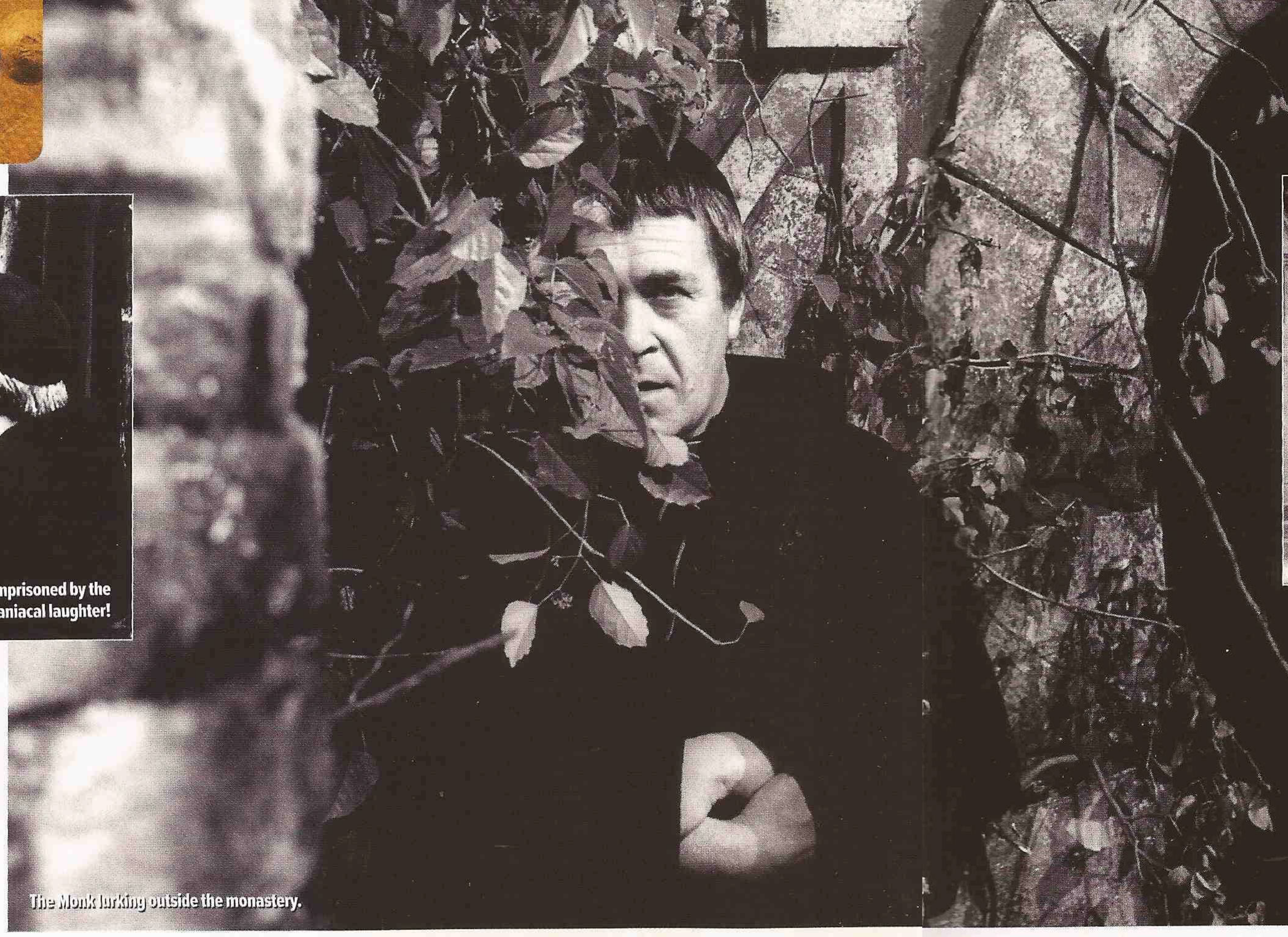
Wulnoth (Michael Miller) and Edith (Alethea Charlton) look on in wonder at Eldred's beard (attached to actor Peter Russell).

THE FACT OF FICTION

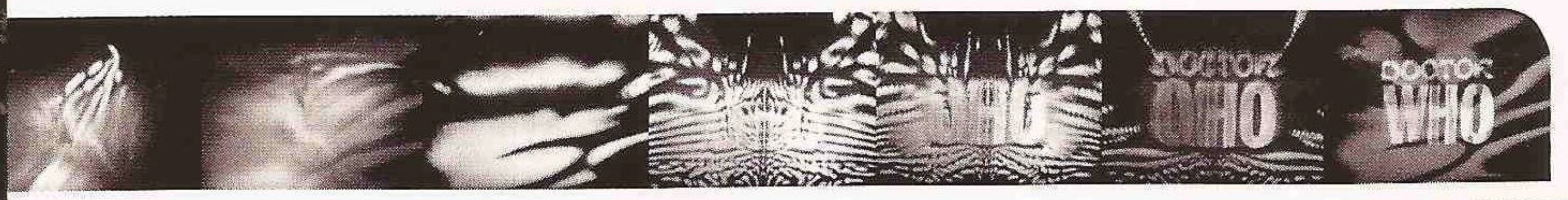
The Time Meddler

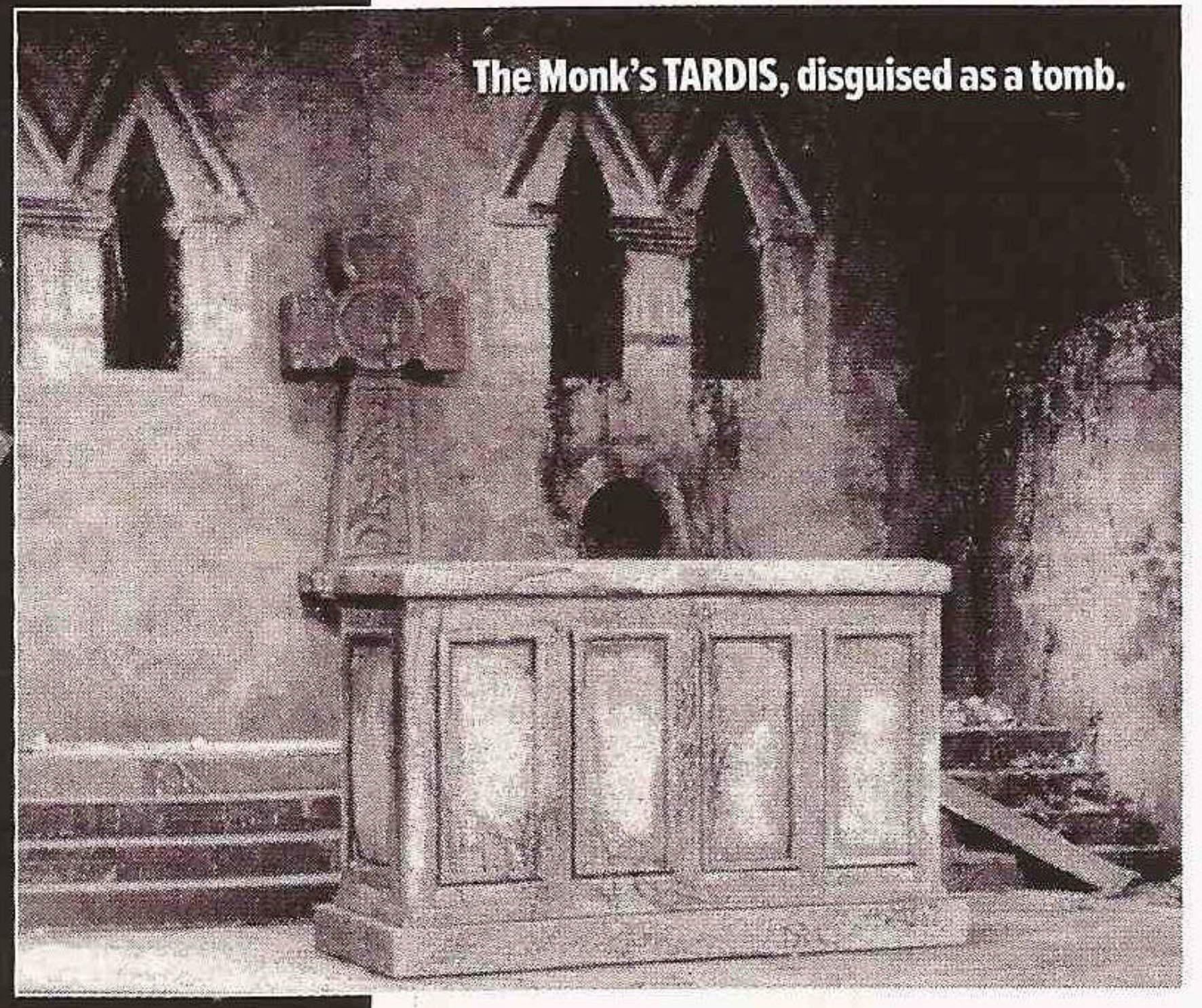


The Doctor is imprisoned by the Monk. Cue maniacal laughter!



The Monk lurking outside the monastery.





The Monk's TARDIS, disguised as a tomb.

◀ **An advance party of Vikings scales the cliff. Their leader (Geoffrey Cheshire) instructs Sven (David Anderson) to scout southwards with Ulf (Norman Hartley) and Gunnar (Ronald Rich). They are urged to keep hidden, so that Harald Hardrada may attack unexpectedly.**

- Sven (spelt Sweyn in this episode's script) and Ulf were equally prominent names in Scandinavia. Sweyn II, son of Ulf, had been king of Denmark for almost 20 years by 1066; Ulf's sister was mother to... Harold Godwinson of England, who was thus half-Danish.
- The four credited Viking actors all had at least one other role in 1960s *Doctor Who*. David Anderson had previously been a Captain in *The Aztecs* (1964). Meanwhile, Cheshire would play Garge in the *Devil's Planet* episode of *The Daleks' Master Plan* (1965), while the non-speaking Rich would play Trantis in *Mission to the Unknown* (1965). Cheshire and Hartley would both re-appear in *The Invasion* (1968), Cheshire as Tracy in its first two episodes, and Hartley as Sgt Peters in its final two.
- In reality, the fleet of the colourful Norwegian king Harald Hardrada – that is, 'the hard-ruling', or ruthless – was encouraged to invade England by his ally Tostig, who was Earl of Northumbria until the locals rebelled in 1065. Tostig, exiled thereafter, was another younger brother of Harold Godwinson: Tostig also claimed the English throne, on merit rather than age.

> **'All we see are the familiar roundels, but it's enough. The Doctor is not alone...'**

At the monastery, the Monk assures Steven and Vicki that he has seen no other stranger, but Steven is sure that the Doctor is his captive. They resolve to return after dark.

As night falls Edith, now alone, arms herself – but the giant Gunnar seizes her, as Sven and Ulf raid her home.

Later, Wulnoth returns to find Edith semi-conscious. She weakly reveals that Vikings attacked her. The Saxon villagers trail them easily, slaying Gunnar in a sword-fight before Sven and Ulf escape.

- Charles Botterill's doom-laden, militaristic percussion is prominent in the attack on Edith and the forest skirmish. Botterill had played on the score for *Marco Polo* (1964); his percussion in *The Time Meddler* is the serial's only commissioned score, other music being from stock.
- It's certainly possible to interpret the Vikings' attack on Edith as rape, a stereotypical part of Viking raiding. That's not made explicit on TV – hardly surprising for a teatime audience, although Barbara was nearly violated during *The Keys of Marinus* (1964). While Edith does look badly traumatised, and Eldred says disgustedly, "Even I would not have felt them capable of this," categorising the attack as sexual is still an inference. The Target novelisation takes that inference fully: the Vikings have a 'mad lustful gleam in their eyes', and the pursuing villagers 'had one thought in their minds – the Vikings had defiled (Edith)'.

When Steven and Vicki enter the monastery, the Monk checks his alcove trap for them – before Wulnoth knocks urgently for aid with Eldred, wounded by the Vikings. Finding the Monk's gramophone, Steven opens a nearby cell door... but they find only the Doctor's cloak inside.

- No dialogue underlines this, but Wulnoth's arrival clearly prevents the Monk from trapping the companions as he had the Doctor.

» A BATTLE OF WITS

BROADCAST: 17 JULY 1965

Vicki locates an overgrown 'secret' passage, explaining the Doctor's absence. They follow it before the Monk, distracted by Wulnoth, knows of the Doctor's escape.

- Vicki's rather vague about why monasteries should have escape routes, but it would have been sensible: Northumberland's religious communities had been repeatedly looted by the Vikings since their shocking attack in 793 on the Holy Island of Lindisfarne.
- In his novelisation, Nigel Robinson rubs salt in the wound of a cliché when Steven remarks "That's about as likely as escaping through the ventilation shaft!"

With Sven and Ulf still at large, the Doctor revisits Edith and confirms that a 'Viking invasion' is planned. Edith wonders who her King, Harold, has raised an army to fight: the Vikings, or William of Normandy? The Doctor, sensing the Monk's presence is deliberate, hurries back – mentioning that Harold will defeat the Vikings, but further south, and lose the later Battle of Hastings.

- The Doctor's parting remark, "At least, that's what the history books said," implies that other historical narratives are available, and can be chosen.
- Story editor Donald Tosh recalled "nearly blowing a gasket" when Hartnell delivered spoilers for the Battle of Hastings in recording, claiming it showed the actor was "never fond of sticking to the script." (**DWM** 191) It seems more likely that Tosh and others simply disagreed about keeping such references in. As the tail-end of the scene, such a line could surely have been edited out if unauthorised.

Rehearsing the scene where the Vikings attack Edith!

- What a well-informed peasant Edith is! Since raiders struck along England's Channel coast in May 1066 (led by his exiled brother, Tostig!) King Harold had indeed kept English forces ready for an invasion from that direction. Hardrada's northern invasion was more surprising, its progress hastened by a northerly wind that delayed William's.
- As the story is only vaguely sited in Northumbria, how precisely can we date it? That depends when Sven and Ulf's scout ship could first have sighted English shores, and when the Vikings fully disembarked. Eldred estimates the fleet is two or three days behind. If so, it cannot be before the first week of September, when the armada of Hardrada approached Northumbria via Orkney and the Scottish coast. Around the 8th, the invaders reach Tynemouth, moving on to besiege Scarborough. They anchor about 10 miles from York, and far from the sea, before defeating the Northumbrians on 20 September at the Battle of Fulford. King Harold and his main forces approach York four days later: caught unprepared, both Tostig and Hardrada die as Harold himself defeats 'the Vikings' 10 miles away at Stamford Bridge, on 25 September (that's the battle the Doctor invokes, not the Chelsea stadium).
- The Doctor saying that the Vikings land 'in the Humber' isn't accurate: Viking ships navigated much further upstream than that broad estuary. Their forces anchored at Riccall, well north of the Humber's line – so, they landed and fought just in Northumbria.

Ulf persuades Sven not to confront the Saxons, but to take refuge at the monastery – where the Monk has used modern medicine to treat Eldred. Later, the Monk checks his schedule, while leaning against a tomb...

- The Monk dispenses penicillin, telling Wulnoth the pills are herbs. This antibacterial agent was named in 1929 by Scots-born Alexander Fleming, after observing how penicillium mould destroyed colonies of Staphylococcus bacteria. Yet penicillin only entered mass production during World War II; it was widely used on casualties after the 1944 Normandy landings.
- The Monk's maps might show any area of coast: the studio lighting robs them of all detail. Still, his pull-down chart is clear enough (...Position atomic cannon/Sight Vikings/Light Beacon Fires/Destroy Viking Fleet... Meet King Harold) and tells us the plot far more brazenly than any disputed dialogue!

Emerging from the passage near the cliffs, Vicki is upset to realise that the TARDIS is either submerged by the tide – or that the Doctor has left without them. When practical-minded Steven finds the Monk's atomic cannon aimed out to sea, they also turn back to the monastery...

- "You don't know what the TARDIS meant," says Vicki dejectedly. With no-one to return to, she's content to have a travelling home. The novelisation adds Vicki explaining to Steven how she was left orphaned by her father's murder, recalling the events of her introductory story *The Rescue* (1965).

Answering the door, the Monk surrenders to the Doctor, who claims to be holding a gun to his back (in reality it's just a branch). But the pair are interrupted...

- Knowing that the Monk is using objects centuries out of time, the Doctor claims to wield one himself. The gun he names, the Winchester '73 was a successful repeater rifle made by Oliver Winchester's firm: on the nineteenth-century US frontier, it was nicknamed 'The Gun that Won the West'.
- Any mention of 'Winchester' would have intrigued the Saxons: in 1066, the original Winchester, in Wessex, was still England's capital city – the status was only acquired by London after the Norman conquest.

» FURTHER INFO

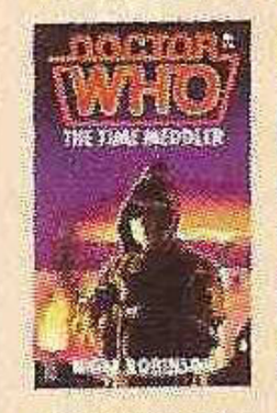
DVD

COMPANY 2lentertain
YEAR 2008
CAT NO BBCDVD 2331
AVAILABILITY On sale now

VIDEO

COMPANY BBC Video
YEAR 2002
CAT NO BBCV 7268
Released as part of *The First Doctor* box set
AVAILABILITY deleted

NOVELISATION



COMPANY WH Allen & Co PLC/ Target Books
YEAR 1988
BOOK NO 126
AUTHOR Nigel Robinson
AVAILABILITY Out of print

- The 1950 Western movie *Winchester '73* features the character of Wyatt Earp, who would also be portrayed in the First Doctor's own foray into the Wild West, *The Gunfighters* (1966).

... by Sven and Ulf, who take the Doctor hostage. The Monk soon knocks Ulf unconscious: next morning, the Doctor overpowers Sven, and again escapes before Steven and Vicki reach his cell. When the Monk asks Wulnoth to light beacons, the villagers begin to suspect him. Later, the Doctor partially gleans the Monk's plan and apprehends him – with a real sword – demanding explanations.

Vicki finds a power cable leading into the Monk's tomb. Inside, she and Steven are shocked to find a familiar impossibly large room. "The Monk's got a TARDIS!"

- How had the Monk generated electricity to light rooms, power a gramophone, etc? Cabling from a TARDIS is all you need: it's a massive energy source.
- As shock reactions go, this is among the best cliffhangers of its decade. All we see here are the familiar internal doors and roundels as Vicki opens them, but it's enough: the Doctor is not alone. It's curious that, despite her amazement, Vicki accepts immediately that this is a TARDIS – and that the TARDIS she knows as home is not unique...

» CHECKMATE

BROADCAST: 24 JULY 1965

The Monk confesses: he's going to destroy Harald Hardrada's fleet. The Doctor fiercely reiterates the space-time travellers' golden rule; never interfere with history.

- "So... you're a time meddler!" the Doctor berates his fellow traveller. Has the Doctor just invented that pejorative term, or are there other meddlers? "What mischief are you up to now?" also implies some awareness of the Monk's exploits.
- The set for the Monk's TARDIS slightly varies from the Doctor's. The console level is relatively high (there's a raised dais), while the floor is painted a contrasting black, as the Master's TARDIS would be in, say, *Planet of Fire* (1984).
- Told not to interfere, the Monk retorts, "Who says so?" Four years later we learn the answer: the Time Lords were finally revealed in *The War Games* (1969).

Exploring the Monk's TARDIS, Steven and Vicki find a diary recording discussions with da Vinci, and futuristic neutron missiles that fit the bazooka on the clifftop.

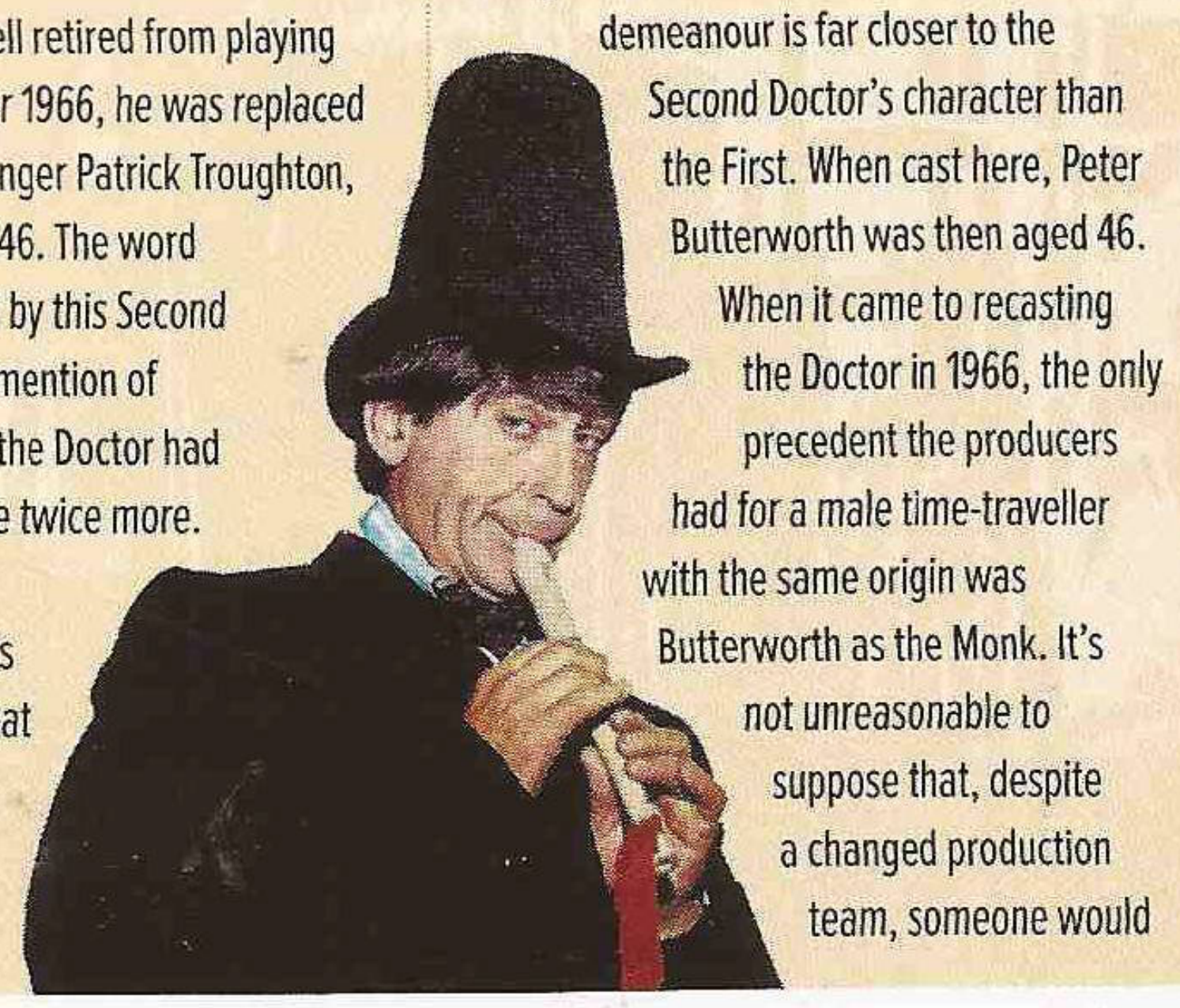
- Neutron bombs were topical in the 1960s; theorised in 1958, they were first tested in the US just months ▶

» Rejuvenation... separated at birth?

IT'S JUST A THEORY, BUT...

When William Hartnell retired from playing the Doctor in October 1966, he was replaced by the markedly younger Patrick Troughton, who was then aged 46. The word 'renewed' was used by this Second Doctor – there's no mention of 'regeneration' until the Doctor had changed appearance twice more.

Clayton Hickman notes, on this serial's DVD commentary, that Peter Butterworth's performance is reminiscent of Troughton's. Certainly, the Monk's comic demeanour is far closer to the Second Doctor's character than the First. When cast here, Peter Butterworth was then aged 46. When it came to recasting the Doctor in 1966, the only precedent the producers had for a male time-traveller with the same origin was Butterworth as the Monk. It's not unreasonable to suppose that, despite a changed production team, someone would recall him and suggest an actor of similar age and bearing. Hartnell may even have done so himself.



The Monk's influence on the Doctor can also be rationalised in story terms. "If the Doctor can be young... then so can I" snarls Derek Jacobi as the Master in *Utopia*, before being reborn as John Simm. How widespread is this ability of Time Lords to determine how they rejuvenate? The Master has just met the (much younger-looking) Tenth Doctor. When the Doctor first changes appearance in *The Tenth Planet* (1966), the fellow traveller he would recall meeting most recently was... the Monk.

before *The Daleks* (1963/64) referred to neutron warfare blighting Skaro.

- "Something from every period and every place," says Vicki but, missiles aside, isn't it all from Earth's past? Are all space-time travellers so obsessed with Earth?
- Multi-talented Leonardo Da Vinci (1452-1519, a Renaissance man, not a medieval one as Steven surmises) drew many theoretical human-powered flying machines, as well as the Mona Lisa which is integral to *City of Death* (1979).

The police box prop under the studio lights.

The Monk insists that interfering is more fun. His masterplan for 1066 is to change history by leaving the English King's forces fresh enough to defeat William of Normandy. The Doctor vows to stop him.

- If the Norse fleet never lands, then King Harold need never move his forces north. His round trip from London to Stamford Bridge and back was about 400 miles, involving several days' marching each way. Harold could thus counter William's invasion up to two weeks earlier – or sooner, if a time traveller should warn him in advance!
- William's forces landed on the south coast, around 50 miles from London, on 28 September. The Battle of Hastings on 14 October was fought several miles from that town, on Senlac Hill. Did William win because Stamford Bridge had diverted and drained Harold's forces, as the Monk asserts? Perhaps, but when warrior-kings rode into battle, the outcome depended hugely on which survived. Harold survived Stamford Bridge; his foes did not. William, although feared dead in mid-battle, survived Hastings; Harold did not.

> **'The Monk taunts the Doctor about his broken camouflage unit – not chameleon circuit.'**

Sven frees Ulf, and a recovered Eldred escapes to tell the villagers where the Vikings are. Meanwhile the Monk shows off his TARDIS, disguised as a Saxon tomb. Reunited therein with Steven and Vicki, the Doctor reassures her that his TARDIS will be unharmed by seawater. Trying to escape, the Monk is seized by Sven and Ulf – but claims allegiance to their cause.

- If the monastery was 'two or three centuries old... and becoming derelict', as Spooner wrote, the Monk's prized sarcophagus must match it to be of the correct era. Now that's a clever TARDIS.
- The Monk taunts the Doctor about his broken 'camouflage unit'. Clearly, not all TARDIS owners use the term 'chameleon circuit', later used in *Logopolis* (1981). The Monk's superior Mark IV model also has automatic drift control, so can be suspended in space.
- The time travellers are 'from the same place', but the Doctor is from some '50 years earlier' – meaning that the Doctor's TARDIS is 50 years more primitive?
- The Monk wants to prevent 'wars in Europe', such as long-running disputes over France. The Hundred Years' War, when England's Plantagenet rulers controlled much of medieval France only began in 1337; it can, tenuously, be traced back to England and Normandy sharing rulers after 1066.
- The Monk hopes to enable 'Jet airliners by 1320', an oddly specific date. In fact, the first purpose-built airliner was the 1949 Comet – made by the de Havilland company, founded in 1920.

The horrified Monk sees what the Doctor has done to his TARDIS...

- The Doctor's sniffy response to the notion of Shakespeare producing *Hamlet* on TV ("I am aware of the medium") borders on the post-modern. In the previous serial, *The Chase*, Shakespeare had been seen on the TARDIS' Space-Time Visualiser.

Tied up by the Vikings, Steven and Vicki ponder how history will change if the Monk succeeds...

- "Don't know much about history," says Steven, repeating the opening lyric of Sam Cooke's *Wonderful World*. The original was only a minor UK hit, but a 1965 cover version by Herman's Hermits was in the Top 10 during production of this serial. Was the parallel intended? Perhaps, in rehearsals, someone responded with, "Don't know much biology"...

Convinced that the Monk is a spy, and learning of Vikings at the monastery, Wulnoth leads an armed group there. Sven and Ulf are emerging with the Monk, and missiles: all three flee into the forest, where the Saxons kill both Vikings. The Monk has no gullible stooges left.

- The surviving print of *Checkmate* lacks 12 seconds showing the Vikings' deaths. Of the four episodes, all bar *The Meddling Monk* were absent from the archives until 1984, when they resurfaced in Nigeria.

Edith undoes the grateful travellers' bonds before leaving the monastery: the Doctor pencils a note to the Monk and gingerly removes a device from his rival's TARDIS console.

- The Doctor's tampering here is a wonderful vignette of moods and atmosphere, underlining director Douglas Camfield's ability: he directed 52 episodes in total between 1964 and 1976.
- Even the humble pencil is centuries out of place; the turning-point in pencil technology came with Nicholas Conte's clay-graphite process in 1795.

The Doctor and his companions find their TARDIS safe below the cliffs. The Doctor assures Steven he is welcome.

- With the Viking fleet due shortly, "History will be allowed to take its natural course". History was duly commemorated in 1966, the 900th anniversary of the Conquest, with stamps, medals and ceremonies: had that anniversary prompted Spooner all along?

Abandoning his plan, the Monk finds the Doctor's note, left on his TARDIS, suggesting he may be detained... Checking his ship, the Monk finds it no bigger inside than the tomb. The Doctor has stolen his dimensional control.

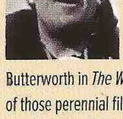
- The Monk may have been marooned in 1066, but returned to the series in January 1966 for three of the 12 epic episodes in *The Daleks' Master Plan*; in two **DWM** comic strips, allied with the Ice Warriors (*4-Dimensional Vistas*, **DWM** 78-83), and pursued by the Sleeze Brothers (*Follow That TARDIS!*, **DWM** 147), and in Paul Cornell's novel *No Future* (1994).
- Fittingly, *Crying in the Chapel* by Elvis Presley was Number One when this episode was in production.

As the TARDIS dematerialises, we see its three travellers' faces projected onto the stars.

- It's an unnatural touch even for an imaginative sci-fi series, but it sweetly marks the end of Season Two and reinforces the idea of that trio returning.
- This was not Lambert's last *Doctor Who* serial; she retained her producer credit for the first five episodes of Season Three, recorded before the series' six-week summer break.

Where else have I seen...?

PETER BUTTERWORTH



(1919-1979) The Monk

Film appearances include roles in 16 *Carry On...* films (1966-1978). When Hartnell glares at Butterworth in *The Watcher*, a previous star of those perennial film comedies was present – but it wasn't Butterworth. Hartnell had the title role in the earliest of the series, *Carry On Sergeant* (1958); both actors had also featured in an earlier comedy, *Will Any Gentleman...?* (1953), as did future Doctor, Jon Pertwee.

However, Butterworth's first role in the *Carry On...* series, as Doc (!) in *Carry On Cowboy* (1965), was filmed between *The Time Meddler* and his return as the Monk in *The Daleks' Master Plan* (1966). He was, memorably, DC Slobotham in *Carry On Screaming* (1966); other series roles included Citizen Bidet in *...Don't Lose Your Head* (1966), Joshua Fiddler in *...Camping* (1969), the Earl of Bristol in *...Henry* (1971) and Major Carstairs in *Carry on England* (1976).

TV appearances include:
Will the Knifegrinder in Disney's *The Prince and the Pauper* (1962); Groom in *Catweazle* (15 episodes, 1970-71); Trevor Lewis in *Bless This House* (1972); Merlin, Oliver Cromwell and others in *Carry On Laughing!*, an ITV spin-off series (1975).

In total, Butterworth had over 100 known film and TV roles.

THE DWM REVIEW

The worlds of *Doctor Who* in review:
» Television » DVDs » Books
» CDs » Toys » Merchandise and more!

"Revenge is too strong a word for what amounts to a five-page appearance..."

Doctor Who: Revenge of the Judoon

63

REVIEWS CONTENTS

DVD

The Time Meddler 62

AUDIO

The Condemned 64
Dalek Empire: The Fearless – Part 4 64
Max Warp 64
The Monster of Peladon 65

BOOKS

A History 63
About Time 6 65
Anything Goes 65
Revenge of the Judoon 63

REVIEWERS

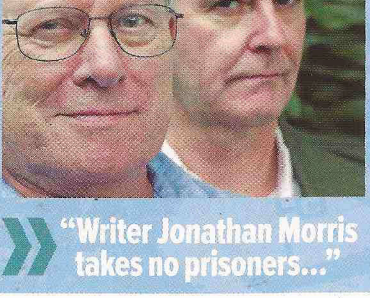
Steve Berry (SB), Vanessa Bishop (VB), Matt Michael (MM)

ALSO INSIDE!

The Monster of Peladon 65

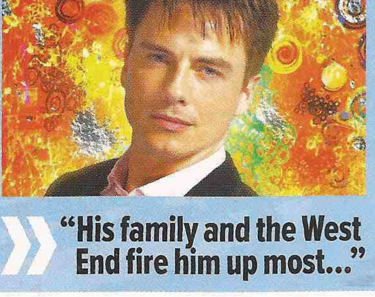
» "*Monster* only achieves a dull monotony..."

Max Warp 64



» "Writer Jonathan Morris takes no prisoners..."

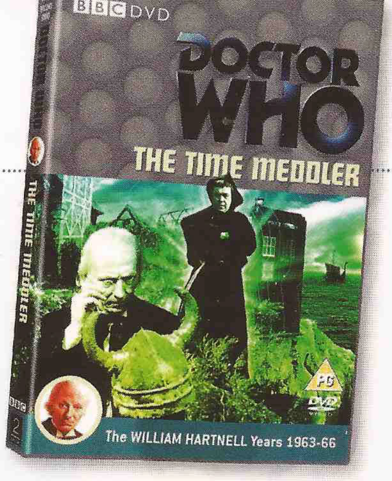
John Barrowman: Anything Goes 65



» "His family and the West End fire him up most..."

THE DWM REVIEW

All the latest *Doctor Who* DVDs, books and CDs reviewed...



The Time Meddler

DVD 2entertain
Starring William Hartnell **Writer** Dennis Spooner
Director Douglas Camfield **RRP** £12.99

Peter Purves as Steven Taylor, dashing space pilot of the future.

LIKE RASPUTIN AND THAT ALBINO hitman in *The Da Vinci Code*, the villain of the piece in this latest budget release is that most venerable in a long line of bogus brothers, the Meddling Monk (Peter Butterworth). Cowled and keen-eyed, he's come to Earth with the none-too-ascetic intent of changing established history for pleasure and profit.

Inevitably, this Benedictine baddie has chosen to do his dirty work in a time period ripped straight from the pages of a school history text book. Opening in 1066 and all that, the first episode, *The Watcher*, begins with a scene restating the series' basic concepts – ostensibly as the Doctor (William Hartnell) and established companion Vicki (Maureen O'Brien) explain the TARDIS to newcomer Steven (Peter Purves). Given that the fellow travellers are soon frustratingly separated, this handily establishes their friendly banter – "sheer poetry, dear boy!" – yet also reinforces the Doctor as an irascible, sometimes unwilling guide.

Such dialogue in Dennis Spooner's script is one of this story's strengths and does, along with the stylish direction, pleasingly distract from the fact that nothing very much happens in the plot. True, *The Time Meddler* never looks less than sumptuous, melding stock footage, well assembled and shot sets, plus creative use of back projection to evoke a tangible sense of location. But the story's constant change of tone is a real ball and chain. There are far too many back-and-forth scenes, unconvincing battles, and at least one unforgivably unexplored consequence of Viking invasion in the treatment of Edith (Alethea Charlton).

While Hartnell and Butterworth play well off one another with chucklesome bonhomie, the remaining supporting cast (regulars aside) are unfortunately flat. The brawny Saxons in particular are portrayed with a leaden, theatrical style that is itself the relic of a bygone age. The Vikings, too, are poorly served, all comic strip Hägar the Horrible and pointed horn helmets instead of more credible Norsemen of the apocalypse – the word Viking, used freely throughout this story, did not come into use until the nineteenth century.

That aside, the various other (deliberate) anachronisms heighten the central mystery for the viewer – just what is all this monkery business? – and the sideshows in the village and forest are primarily a dramatic sacrifice to conceal the slow build to episode three's cliffhanger. The big reveal of the Monk's TARDIS at the conclusion to *A Battle of Wits* comes as more of a shock thanks to misdirection, a technique that will be

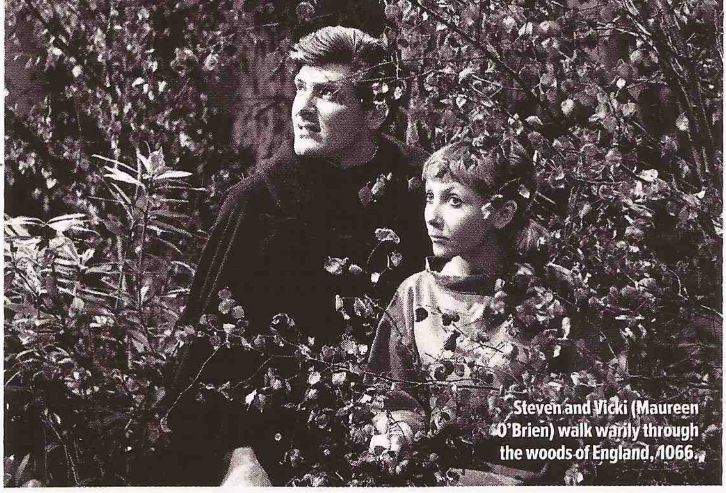
> **'*The Time Meddler* never looks anything less than sumptuous...'**

Illustration BEN WILSHER

familiar to modern viewers – think back to last year's *Utopia*, similarly introducing a Time Lord adversary.

Yet, when compared to other enemies of the period – the Daleks, the Voords and the Animus – the Monk doesn't come across so much evil as wilful. He's not above knocking up a fried breakfast for captured prisoners or writing out his plan on a checklist (which does have a certain domestic charm: "Cancel papers, leave note for milkman, invade medieval England"). Things may be a touch out of order in his order, but even that "meddling" title is the most amiable of 1960s words.

Beneath all this is an interesting shift in the series' format. Grab any passer-by – do it now, they won't mind – and ask them what *Doctor Who* does best. They'll be sure to answer "space monsters and time travel" (or words to that effect), because we're all now so blasé about that special blend of sci-fi and history. We forget there was a time when the Doctor kept well out of it. Just a year before, *The Aztecs* had made it plain history could not be tampered with. *The Time Meddler*, in stating that the past isn't as immutable as we think, rewrites history in at least that sense.


Steven and Vicki (Maureen O'Brien) walk warily through the woods of England, 1066.

» DVD Extras

There is, of course, an extra poignancy to this release, featuring as it does original producer Verity Lambert's final contribution to a DVD commentary. Typically, she does not dominate proceedings (sharing the narrative duties with designer Barry Newbery, actor Peter Purves and script editor Donald Tosh), but her dryly apposite one-liners about the "state of the Ark" technology available at the time and the simple truth that historical stories were "never as popular as the ones in the future" are a highlight. Additionally, director Douglas Camfield wins deserved praise, with even Newbery generously attributing any less-than-striking camerawork to inappropriately layered lighting or his own inability to build scenery with enough room to accommodate the crew.

Given that this is the last surviving story which credits Lambert as producer – a fact surely deserving commemoration even without the added factor of her sad death – it's doubly disappointing that the tight production schedule has resulted in a lack of an accompanying documentary. At least we learn, in Lambert's own words, her firm belief in the importance of the Doctor's anti-establishment role and some of the reasons why she decided to move on from the series after two years to pastures new. Compared to previous hagiographies, the hastily-assembled text-based obituary and photo collection on this disc look positively anaemic.

Aside from some brief featurettes on the inclusion and restoration of a missing scene from the final episode and the now-traditional PDF format *Radio Times* billings, the disc's other main attraction is *Stripped For Action*, presumably the first in a succession of documentaries focusing on the Doctor's appearances in comic format. A colourful introduction to the genre, with some very enthusiastic and wry 'talking head' insights, this series has great potential to run and run.

In many respects, this DVD could not have arrived at a better time. There's something about black-and-white era *Doctor Who* that demands to be watched when the nights are still long, the rain outside torrential, and there's a steaming pile of hot buttered toast just waiting to be eaten. Perhaps it's the gentler pace of 1960s television drama but stories like *The Time Meddler* are perfect winter viewing – full of fun and, in this case, the makings of a regular abbot habit. **SB**

» Revenge of the Judoon

Book BBC Books
Featuring The Tenth Doctor and Martha Jones
Written by Terrance Dicks **RRP** £1.99

Quick Reads
ONLY £1.99
Pick up a book today
DOCTOR·WHO
Revenge of the Judoon
BY TERRANCE DICKS

AFTER LAST YEAR'S BREEZY Cyberman story, *Made of Steel*, it looked like Terrance Dicks had found a new niche in creating exactly the kind of brilliant, straightforward and well-paced books he started writing back in the 1970s. *Revenge of the Judoon* promised to be more of the same: no-nonsense action with a memorable race of monsters and the page-turning compulsion of the old Target book novelisations.

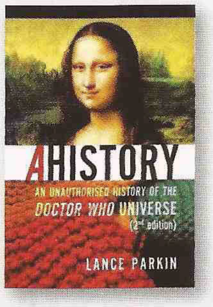
Unfortunately, it's a promise that Dicks hasn't delivered on. Sure, the superficial elements of the TV series all present and correct – the upside-down rain and building-snatching tactics of the Judoon straight from *Smith and Jones*, the presence of the monarch in Scotland from *Tooth and Claw*, and a celebrity cameo from a famous writer to boot. But this time round, these are about the only things this novel has in common with its small-screen inspiration.

Take the Judoon, the nominal top-line stars of the piece. Revenge is too strong a word for what amounts to about a five-page appearance – the literal-minded space rhinos aren't played for drama or laughs or anything much at all, they're just briefly present in a couple of scenes before pushing off and leaving the Doctor to sort out the mess with his sonic screwdriver. On this basis, Dicks might as well have used the Hoix or Mr and Mrs Pakoo for all the difference it makes to the story. If you picked this up expecting to learn something more about the Judoon race, you'll be sorely disappointed and might even mutter darkly about trade descriptions.

The real villains are the Cosmic Peacemakers, who have something of the style of the Players, the shadowy manipulators who turned up in a few of Dicks' previous books. The plot of the villain, Challoner, is to be fair, vaguely interesting – but Dicks never develops it into anything more than a throwaway motivation that boils down to the baddie wanting to take over the world. While a short novel might not be the place to debate British Imperial rule, the lack of *any* kind of depth is a major failing.

As a whole, the book doesn't go anywhere new or build any of its ideas or characters into anything more than a thumbnail sketch. A compelling plot is abandoned in favour of a series of familiar situations, as the Doctor and Martha wander from location to location on the flimsiest of excuses. Sir Arthur Conan-Doyle is wasted, Edward VII is utterly colourless, and even Challoner is thoroughly bland. This is hardly a story at all, just a bunch of stuff that happened. That it comes from the pen of Terrance Dicks, my childhood favourite, is the most disappointing thing of all. **MM**

» A History



Book Mad Norwegian Press
Written by Lance Parkin
RRP $29.95 (USA only)

UPDATED AND PASSED FROM publisher to publisher, Lance Parkin's unauthorised *Doctor Who* events timeline clocks up its fourth edition juggling more material than ever. Last seen in 2005, the year of the series' revival, this volume now stretches to include not only Series Two and Three, *Torchwood* and *The Sarah Jane Adventures*, but also the **DWM** comic strip, alongside updated coverage of all the *Doctor Who* novel and audio ranges from BBC Books and Big Finish.

As Parkin says, "All things being equal, the *Doctor Who* TV series trumps all other formats." So while it's fun to see the comic strips weaved into the chronology, I suspect many fans will continue to see them as existing in a separate universe. Likewise, it's the relatively sudden amount of new television material that puts this edition ahead of all its sold-out predecessors.

Parkin dislikes the idea of any chronology setting itself up as a definitive view, so in footnote features on such thorny twenty-first-century issues such as *When do the general public accept the existence of aliens?* and *How public is Torchwood?*, he often offers more than one theory on how it may all fit together. Fascinating ideas abound. I particularly enjoyed a view of the Cybermen as not one race but the Cybernetic form of many, an idea backed up by the variation in their design and the completely new but similar parallel world versions seen in the more recent TV episodes. He also throws some light on some overlooked continuity issues – *Whatever happened to T-Mat?*, the astonishingly useful teleport technology featured in *The Seeds of Death*, being a particularly astute example. **VB**

Dalek Empire: The Fearless – Part 4

DALEK EMPIRE
THE FEARLESS
PART 4

CD AUDIO DRAMA Big Finish **Starring** Noel Clarke, Maureen O'Brien **Writer** Nicholas Briggs **RRP** £10.99

AS THE CURRENT SERIES OF *Dalek Empire* reaches its climax, Agnes Landen's fleet is all that stands between the Daleks and their goal of eliminating the Earth. With Salus Kade recovered from his mission to eliminate Susan Mendes, but still in a dangerously unstable mental state, things look pretty bleak for the Earth Alliance. While the war rages on outside, this episode is more interested in developing the twisted relationship between Landen and Kade. As a result, what it lacks in Dalek action it tries to make up in the verbal sparring between the two humans. While that's interesting, and ties up the plots that have been developing across the series, it also means that this instalment is not as different from its predecessor as it could have been.

Fortunately, the final third of the audio redresses the balance by combining Kade and Landen's battle of wills with the final assault on the Dalek warships. Forced into an unfamiliar and uncomfortable place, Landen stubbornly insists that there are no good choices in war, her justification for doing 'the necessary' to turn Kade into a Fearless killing machine and a figurehead for the Earth Alliance. Meanwhile, Kade's rage, so effective when focused against the Daleks, threatens to tear apart the floundering Earth Alliance.

Boasting a tense finale and strong central performances this ties up *The Fearless* effectively, and ends on a suitably sequel-seeking note even despite the relative low profile of the Daleks themselves. The audio equivalent of a popcorn movie, *Dalek Empire – The Fearless* has been utterly gripping from start to finish, and leaves this listener hungry for more. **MM**

The Condemned

DOCTOR WHO
CLASSIC DOCTORS - BRAND NEW ADVENTURES
COLIN BAKER AND INDIA FISHER IN
THE CONDEMNED
BY EDDIE ROBSON
THE AUDIO ADVENTURES OF DOCTOR WHO
BIG FINISH
FEATURING ANNA HOPE & WILLIAM ASH
FULL CAST AUDIO DRAMA

Audio Drama Big Finish
Starring Colin Baker, India Fisher, Anna Hope
Written by Eddie Robson **RRP** £14.99

AND SO SHE'S BACK. LIKE A DIVA hungry for the adoration of her public, the late lamented Charlotte Pollard begins her farewell tour before there's even been chance for a curtain call. Those who listened on beyond the end of *The Girl Who Never Was* will have heard this coming, but *The Condemned* still starts with a big smile as the Sixth Doctor arrives only for Charley to declare that she was expecting someone else.

This is an interesting experiment: pairing a companion with a past Doctor has been done before, but not on an ongoing basis, and it will be fascinating to see how the relationship between the Sixth Doctor and Charley reveals different facets of both characters. In this initial audio, the Doctor's first reaction is wary amusement, while Charley is so delighted to be back in the TARDIS that she doesn't seem to much mind that she's swapped Beau Brummell for Billy Bunter. It'll also be interesting to see how long Charley can feign amnesia to avoid the Doctor's awkward questions. Whatever happens, her arrival has given the Sixth Doctor audios a welcome boost and a sense of new direction that's been needed for a while.

The Condemned sees the TARDIS arriving in a Manchester tower block in the early twenty-first century, at a locked-room murder scene. Unsurprisingly, the Doctor tops the lists of suspects given that he's found crouched over the body. But there's more to the victim than meets the eye, and while Charley is incarcerated in a derelict flat, the Doctor joins forces with sardonic DI Patricia Menzies to untangle the web of intrigue and murder he's found himself in.

The setting is utterly contemporary, and much more 'real' than usual, complete with police procedurals straight off *The Bill*, and run-down people trapped in run-down lives. Faced with criminals with sordid motives, and juxtaposed with a backdrop human misery, the colourful and bombastic Sixth Doctor could have been ridiculous. Thanks to a sensitive performance from Colin Baker and a strong script from Eddie Robson, that's never the case.Indeed it's Charley who seems more out of place, and it's because of her upper class background rather than anything else.

The mystery itself is handled well, though pretty convoluted, which leads to a very wordy and exposition-heavy fourth episode. That said, the *Sapphire and Steel* overtones of the audio – mysteriously ringing phones, living darkness and ghostly voices – are occasionally truly chilling, meaning that *The Condemned* quickens the pulse as much as it takes the brain. Working on multiple levels, with an immediately engaging Doctor and companion pairing and a unique style, this is one of the best plays for some time. **MM**

> **'Charley's arrival gives the Sixth Doctor audios a welcome boost...'**

Max Warp

DOCTOR WHO
CLASSIC DOCTORS - BRAND NEW ADVENTURES
PAUL McGANN & SHERIDAN SMITH IN
MAX WARP
BY JONATHAN MORRIS
THE AUDIO ADVENTURES OF DOCTOR WHO
MaxWarp
FULL CAST AUDIO DRAMA

Audio Drama Big Finish
Starring Paul McGann, Sheridan Smith, Graeme Garden
Written by Jonathan Morris **RRP** £10.99

PICK OF THE MONTH!

STARTING WITH A CUTTING PARODY of *Top Gear* laddishness and developing into a curious blend of traditional murder mystery and scattergun satire, the newest Eighth Doctor play is refreshingly up-front and opinionated after some of the ethereally cerebral efforts of the previous series. Writer Jonathan Morris takes no prisoners as he turns his satirical eye on targets ranging from 'political correctness gone mad' columnists to politicians whopay more attention to their poll ratings than doing the right thing. The overall impression is of someone who looks at the modern world and laughs, because to take it seriously would be enough to drive him mad with rage.

The audio has the futuristic backdrop of a spacecraft fair organised by two previously warring empires, the Varlons and the Kith, who are now living in an uneasy peace. But really, this is the NEC Motor Show with sci-fi window dressing. The Doctor's enthusiasm for the spaceships is, as Lucie points out, typical of boys and their toys. It's an enthusiasm he shares with the presenters of the show *Max Warp* – the Jeremy Clarkson-like Geoffrey Vantage, and his diminutive sidekick 'the Ferret'. When the Ferret is apparently killed while test driving a new Kith ship, the Doctor and Lucie turn detective to unravel the truth. They uncover festering resentment, Byzantine hidden agendas, and a plot to set the two empires at each other's throats.

The *Top Gear* references, while obvious, are mixed in with so much else that they don't become tiresome. And while the Ferret's accident is so close to the real-life Hamster's near-death experience that it's totally tasteless, so was *Top Gear*'s thigh-rubbing coverage of that crash. Perhaps slightly more subtle is President Varlon, who carefully consults her Spindroid before making any decision, although even here the parallels to our own political leaders are uncomfortable.

The play is perfectly cast by director Barnaby Edwards, with Graeme Garden delighting in Vantage's hatefulness, James Fleet quietly brilliant as the professionally dull O'Reilley, and ex-boybander Duncan James cropping up in a small but perfectly acceptable cameo. And Morris makes sure that the Doctor and Lucie don't fade into the background by pairing them up and writing them as the kind of comic double act that the show last did properly in the late 1970s.

This is classic Jonathan Morris, which means it's smart and genuinely funny, and with a laugh-out-loud final line. With this following hot on the heels of last month's *Dead London*, the second series is shaping up to be stronger than its predecessor. Now if only they'd do something to fix that awful arrangement of the theme tune... **MM**

The Monster of Peladon

Audiobook BBC Audio
Starring Jon Pertwee **By** Brian Hayles
Narrator Elisabeth Sladen **RRP** £13.99

ONE CAN ONLY ASSUME THAT, having released *The Curse of Peladon* soundtrack last year, BBC Audio has settled on this bloated and much less engaging sequel simply out of some fannish concern for symmetry and tidiness. It's not that there isn't a good idea buried at the centre of it all. Set 50 years after the Third Doctor's first visit, it's heavily implied that the Doctor got it wrong, and that, having encouraged Peladon to join the Common Market-like Galactic Federation so its people could have a better way of life, Peladon is actually worse off, with the Federation dragging them into a war and mining the planet for trisilicate, a mineral needed to continue the war effort.

Writer Brian Hayles reintroduces a lot of the elements that worked well before. Squeaky-voiced hermaphrodite hexapod Alpha Centauri is back, and so are the Ice Warriors and Peladon's Royal Beast Aggedor, this time mainly as a fiery apparition used by enemy agents in a plot to seize the planet's trisilicate supplies for the opposition. Sadly, though, what starts with some rather effective scenes of Aggedor's spirit striking down Peladon's miners soon descends into a rather routine tale of civil unrest and rebellion. While it's a little unfair for Peladon's authorities to expect the miners to return to the mines, the constant clashes between the two drive the story into the ground. Where *The Curse of Peladon* achieved a rich gothic atmosphere, *Monster* only manages a dull monotony. Hayles' solution to this is to keep locking the Doctor up and inventing hostage situations so other characters can dash to the rescue. But after two attacks by miners on the planet's Armoury, several orders of execution on the Doctor and numerous prison escapes, what's happening and why all becomes a bit of a blur. Performances are lacklustre. The leads, Jon Pertwee and Elisabeth Sladen, are okay, but Nina Thomas, as Peladon's new Queen, is limp, and Rex Robinson, as Chief Miner Gebek, disconcertingly West Country.

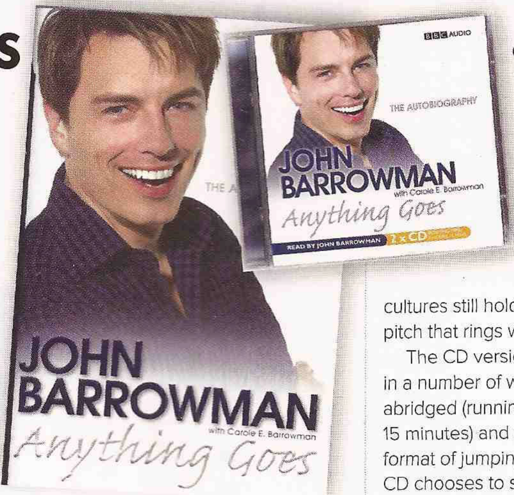
BBC AUDIO
DOCTOR WHO
THE MONSTER OF PELADON
PLUS Bonus interview with Elisabeth Sladen
THE ORIGINAL BBC TELEVISION SOUNDTRACK
2 x CD
RUNNING TIME: 2 HOURS 35 MINS

The story's linking narrative is read by Sladen, making her début for the soundtrack range. This narration doesn't give much about what characters look like, but says a lot about where people are standing and what they're doing, that makes this one of the fullest examples of the series. The same, though, cannot be said about Sladen's bonus interview. Her comments about hearing Pertwee's voice again are touching, but the rest has the brevity of something rushed in at the end of a long recording day.

Audio soundtracks of familiar stories can be enjoyable, particularly when the drama can be freed from the sometimes limited production values of the original. *The Monster of Peladon*, however, is an uphill struggle in whatever form. **VB**

Anything Goes

Book Michael O'Mara Books
By John Barrowman with Carole E Barrowman
RRP £18.99 **Also available** Audiobook CD
Read by John Barrowman **RRP** £12.99 BBC Audio



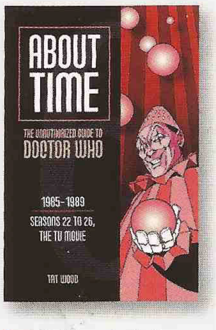
JOHN BARROWMAN LOOKS TO HIS beloved musical theatre for the structure of his autobiography. He names his chapters after show tunes, each one representing a significant event in his life. *Journey of a Lifetime*, therefore, is about the family Barrowman's move from Scotland to America, *Don't Fence Me In* and *The First Man You Remember* about Barrowman recognising he was gay and his first gay kiss, and *Defying Gravity* about flying a Hawk fighter jet with the RAF in 2007.

Barrowman's passion for performing takes us from singing songs as a boy on the counter of a record shop to winning drama competitions and belting out musical numbers at American theme parks, and eventually the West End. The *Doctor Who* and *Torchwood* material is slotted in here and there, in another move inspired by musical theatre and the author's preference for stories that avoid a straight chronological pattern. Barrowman's enthusiasm for Captain Jack is tangible, but hard and fast stories about playing him are seldom found. We get his joy at getting the part – "The best bloody news ever" – and his first day filming, but not a lot else, which is disappointing considering Jack's five-episode run in the 2005 series. We hear that he thinks the *Doctor Who* set is a more relaxed one with David Tennant than with Christopher Eccleston, and that he feels very close to his *Torchwood* co-stars. But for more impassioned writing and opinion, it's family and the West End that fire the author up most.

Barrowman reads the CD version of his book with all the confidence and swagger you might expect. The opening is written like a film script, which the author attacks like he's pitching a movie. Talking about his sexuality and the prejudice that some cultures still hold, he raises his voice to a pitch that rings with anger and frustration.

The CD version differs to the book in a number of ways. The material is abridged (running time lasts two hours 15 minutes) and unlike the book's format of jumping back and forth, the CD chooses to straighten the story out. We begin with Barrowman winning the role of Captain Jack, but from there on, it's an orderly pattern. The abridgement means that it misses out on a certain amount of colour – the larger-than-life character of Barrowman's Gran, Murn, for example, and the fighter jet chapter both disappears completely. It's also a shame that the already limited *Torchwood* and *Doctor Who* material is cut further. Fair enough – this is Barrowman's story, and the book, and his reading of it, can be funny, surprising and at times, quite touching. Captain Jack fans, however, might feel a little left out. **VB**

About Time 6


ABOUT TIME
THE UNAUTHORIZED GUIDE TO DOCTOR WHO
1985–1989
SEASONS 22 TO 26, THE TV MOVIE
TAT WOOD

Book Mad Norwegian Press
Written By Tat Wood
RRP $24.99 (US)

DOCTOR WHO GUIDES THAT CLAIM to be the most detailed and comprehensive are ten a penny. *About Time – The Unauthorised Guide to Doctor Who*, however, is pretty much the real deal. Not only is it written with more wit than most, and supplemented with many involving essays, it also has a welcome lack of agenda in that it isn't obviously pro one era over any other.

Looking at Seasons 22-26 and the 1996 TV Movie, Volume 6 considers what is arguably the series' most controversial period with the same fairness and appreciation of what was trying to be achieved. While it comes down fairly heavily on the side that it was the programme's mid-1980s obsession with continuity that threw away its regular audience, it also heaps praise on *Revelation of the Daleks*; says Robert Ashby's performance as the Borad in *Timelash* should be counted alongside Christopher Gable's Sharaz Jek in *The Caves of Androzani*; and that stories such as *Delta and the Bannermen* and *The Happiness Patrol* were clear signs of a 'creative renaissance'.

Author Tat Wood can digress a bit. One minute we're talking about the postponed Season 23, the next we're discussing BBC serial *The Tripods* and 1980s daytime quiz *Going for Gold*. Neither am I too convinced that watching poor stories with the sound down is a particularly helpful way to re-evaluate them. Elsewhere, however, the writing is so considered and persuasive as to convince you of almost anything. Indeed, if a measure of good *Doctor Who* writing is the times it inspires you to go back to the original material, then this is an unqualified success. **VB**

WHO ON EARTH IS...

She's a nun with a gun, who happens to be a cat. Yeah, a *cat*! Here, kitty kitty...

Anna Hope

Anna Hope without the whiskers in her role as DI Patricia Menzies, in the new *Doctor Who* audio play *The Condemned*.

Hello, Anna. Do you like cats in real life, or are you more of a dog person?
"I like them both. I didn't like animals much when I was little – I was a bit scared of dogs – but now I really want to get a cat."

Is this because of *Doctor Who*?
"No, I just fancy a cat."

Did you do 'animal study' at drama school?
"I did, yeah. I was at RADA, and it's taken *really* seriously. You have to go to the zoo and watch an animal for six weeks. I did an iguana. I should have gone for a sloth. At the end of term, we did these kind of dance montages as our animals..."

How does an iguana dance?
"Really freakily. If I did my iguana dance, you'd be gobsmacked."

So how did you prepare for the role of Novice Hame in *New Earth*?
"When I got the part, I was like, 'Oh God, what am I going to do? I'm in way over my head here.' I asked the director [James Hawes], very nervously, 'Do you want our movements to be catty? What percentage cat, what percentage human?' He said, 'No, no, just slightly, in the gestures and stuff.' In the event, I think the make-up speaks for itself..."

> **"When the Face of Boe died, and they took him out of the case, it was *really* moving."**

Was it uncomfortable?
"Well, they glue it onto your face. It's very high-tech. [Laughs] And then they airbrush it. The whole process took about three hours. To get it off at the end of the day took another hour – which is worse, because you're *desperate* to get it off. You want to rip it off. I used to get *really* itchy around the ears."

Novice Hame gave you a rash?!
"I suppose she did! But it was still a lot of fun."

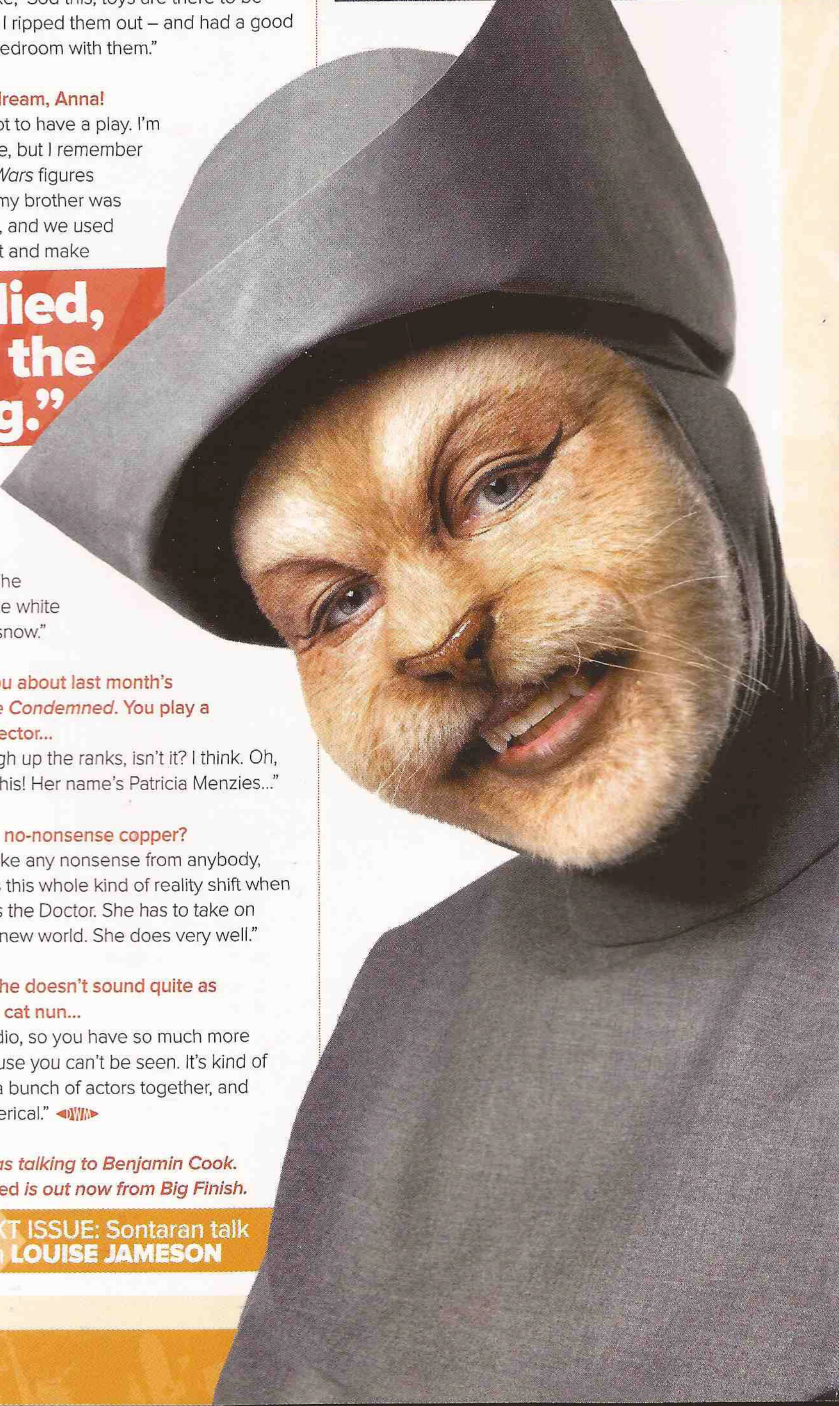
Would you have preferred for your face to be seen on screen?
"No, I loved it. I was surprised, because I thought I was going to be more human than cat, but it looked brilliant; it really, really worked. It was fabulous."

Anna gets some catty details added to her chin for 2006's *New Earth*.

The Face of Boe's death in *Gridlock* is amazing. Was it hard to get tearful over a giant prosthetic face in a case?
"When the Face of Boe died, when they took him out of the case, he was on the floor and we all... cos he had these tentacles, which end in these orby things, and we all took a latex orb in our hands, and it was actually really, really moving – bizarrely enough. He had this lovely presence about him, so it wasn't hard."

The ultimate accolade for any actor is to be turned into an action figure. What's it like to see yourself in plastic, just a few inches tall?
"I come in two sizes, actually. [Chuckles raucously] I do! Everybody said, 'Don't take them out the box! You should never take them out the box!' So I put them on my shelf for three weeks, but then, after a while, I was like, 'Sod this, toys are there to be played with,' so I ripped them out – and had a good fly around my bedroom with them."

Still living the dream, Anna!
"Well, you've got to have a play. I'm showing my age, but I remember when the *Star Wars* figures came out, and my brother was collecting them, and we used to get the duvet and make – what's the name of the planet in *The Empire Strikes Back*? The cold planet? The white duvet was the snow."



I should ask you about last month's audio play, *The Condemned*. You play a Detective Inspector...
"That's quite high up the ranks, isn't it? I think. Oh, I should know this! Her name's Patricia Menzies..."

Is she a tough, no-nonsense copper?
"She doesn't take any nonsense from anybody, no. But she has this whole kind of reality shift when she encounters the Doctor. She has to take on board a whole new world. She does very well."

If I'm honest, she doesn't sound quite as incredible as a cat nun...
"No, but it's audio, so you have so much more freedom, because you can't be seen. It's kind of hysterical. Put a bunch of actors together, and it's always hysterical." DWM

Anna Hope was talking to Benjamin Cook. The Condemned is out now from Big Finish.

NEXT ISSUE: Sontaran talk with **LOUISE JAMESON**

NEXT TIME...

DOCTOR • WHO MAGAZINE

DOCTOR WHO IV
ERNIE VINCZE
6.10.07
B
NIGHT INT

BACK ON TV!

Doctor Who returns to BBC One in April, and **DWM** will be back too, with exclusive previews of *Partners in Crime, The Fires of Pompeii, Planet of the Ood* and *The Sontaran Stratagem*...

POLICE PUBLIC CALL BOX
ICE TELEPHONE
FREE
FOR USE OF
PUBLIC
ICE & ASSISTANCE
NABLE IMMEDIATELY
OFFICER & CARS
OND TO ALL CALLS
LL TO OPEN

PHOTO © REX

YOU ASK THE PRODUCERS!

As it's our Series Four launch issue, we're putting your questions to *Doctor Who*'s three producers; **Julie Gardner**, **Russell T Davies** and **Phil Collinson**. Will your question be put to the three who rule? And how will they respond? Be back here in four weeks to find out...

TALKING IN THE LIBRARY

Steven Moffat, acclaimed writer of the *Doctor Who* stories *The Empty Child/The Doctor Dances*, *The Girl in the Fireplace*, *Blink* and the Children in Need Special *Time Crash*, is back with a new two-part story. **DWM** tracked him down to question him about his latest exploration into the dark places, *Silence in the Library*, and why we should be counting those shadows...

CHECKING IN!

The Doctor arrives at *Hotel Historia* and meets its unusual manager, for an all new comic strip adventure – written, pencilled, inked *and* coloured by Dan McDaid! It's a **DWM** first!

DINING OUT!

The Time Team continue their quest to watch every *Doctor Who* story in order, from the start! And there's two Time Lords on the menu when Clay, Peter, Jac and Richard meet *The Two Doctors*...

AND THAT'S NOT ALL...

Russell T Davies reveals more about Series Four in **Production Notes**; *The Five Doctors* DVD is spotlighted in **The DWM Review**; the latest casting news in **Gallifrey Guardian**; your views on all the latest *Doctor Who* goings-on in **Galaxy Forum**. Plus **You Are Not Alone**, **Who On Earth Is...**, **DVD** and **Audio Previews**, competitions and more!

Don't be an April Fool – make sure you order your copy now!

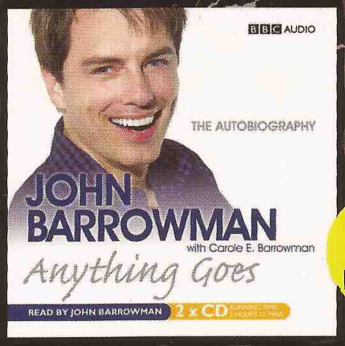
DWM 394 – You need it to survive those last few days!

AVAILABLE AT WHSmith, NEWSAGENTS AND COMIC SHOPS FROM **3 APRIL** PRICE £3.99

SHINING STARS, CLASSIC TALES & CULT FANTASY

Collect and keep **ON CD** or as a **DOWNLOAD**

BBC AUDIO

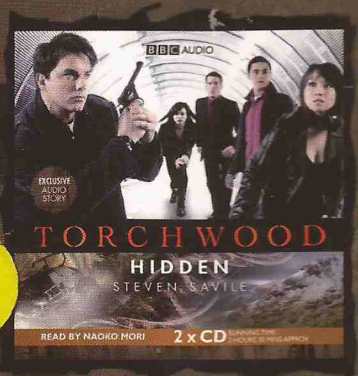

BBC AUDIO
THE AUTOBIOGRAPHY
JOHN BARROWMAN
with Carole E. Barrowman
Anything Goes
READ BY JOHN BARROWMAN
2 x CD

Read by John Barrowman

Read by Burn Gorman

BBC AUDIO
EXCLUSIVE AUDIO STORY
TORCHWOOD
EVERYONE SAYS HELLO
DAN ABNETT
READ BY BURN GORMAN
2 x CD

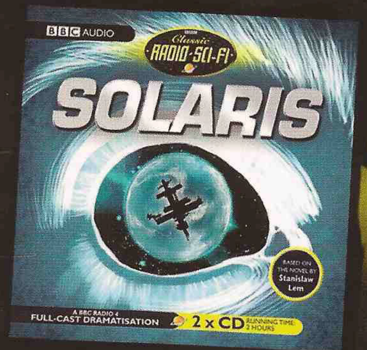
Stories written exclusively for audio


BBC AUDIO
EXCLUSIVE AUDIO STORY
TORCHWOOD
HIDDEN
STEVEN SAVILE
READ BY NAOKO MORI
2 x CD

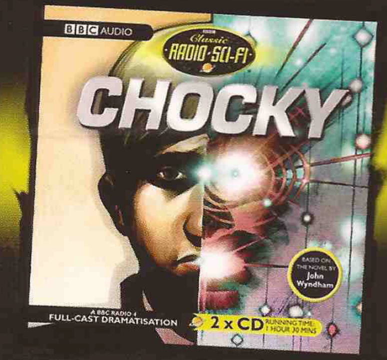
Read by Naoko Mori

BBC Classic RADIO SCI-FI

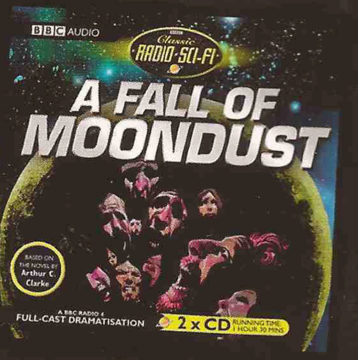
*CD only, not available to download


BBC AUDIO
Classic RADIO SCI-FI
SOLARIS
BASED ON THE NOVEL BY Stanislaw Lem
A BBC RADIO 4 FULL-CAST DRAMATISATION
2 x CD

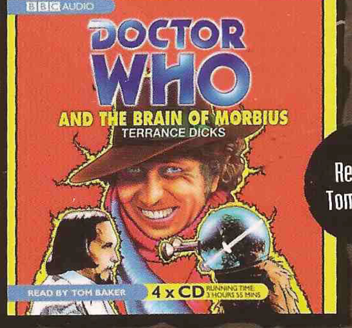
FULL CAST DRAMATISATION
Based on the novel by Stanislaw Lem


BBC AUDIO
Classic RADIO SCI-FI
CHOCKY
BASED ON THE NOVEL BY John Wyndham
A BBC RADIO 4 FULL-CAST DRAMATISATION
2 x CD

FULL CAST DRAMATISATION
Based on the novel by John Wyndham


BBC AUDIO
Classic RADIO SCI-FI
A FALL OF MOONDUST
BASED ON THE NOVEL BY Arthur C Clarke
A BBC RADIO 4 FULL-CAST DRAMATISATION
2 x CD

FULL CAST DRAMATISATION
Based on the novel by Arthur C Clarke


BBC AUDIO
DOCTOR WHO
AND THE BRAIN OF MORBIUS
TERRANCE DICKS
READ BY TOM BAKER
4 x CD

Read by Tom Baker

BBC AUDIO
DOCTOR WHO
AND THE SPACE WAR
MALCOLM HULKE
READ BY GEOFFREY BEEVERS
4 x CD

Read by Geoffrey Beevers

Unabridged readings of classic Target books

THE Brightonomicon

Full-cast drama featuring David Warner and Andy Serkis.

Features 30 minutes of audio extras, including an introduction by Robert Rankin.

ROBERT RANKIN
BBC AUDIO
The Brightonomicon
ROBERT RANKIN

AVAILABLE AT PLAY.COM

AND ALL GOOD HIGH STREET, ONLINE AND DOWNLOAD* AUDIO RETAILERS

BBC and Torchwood (word marks and logos) and the Torchwood symbol are trade marks of the British Broadcasting Corporation and are used under licence.